

UC-NRLF



C 2 690 469



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

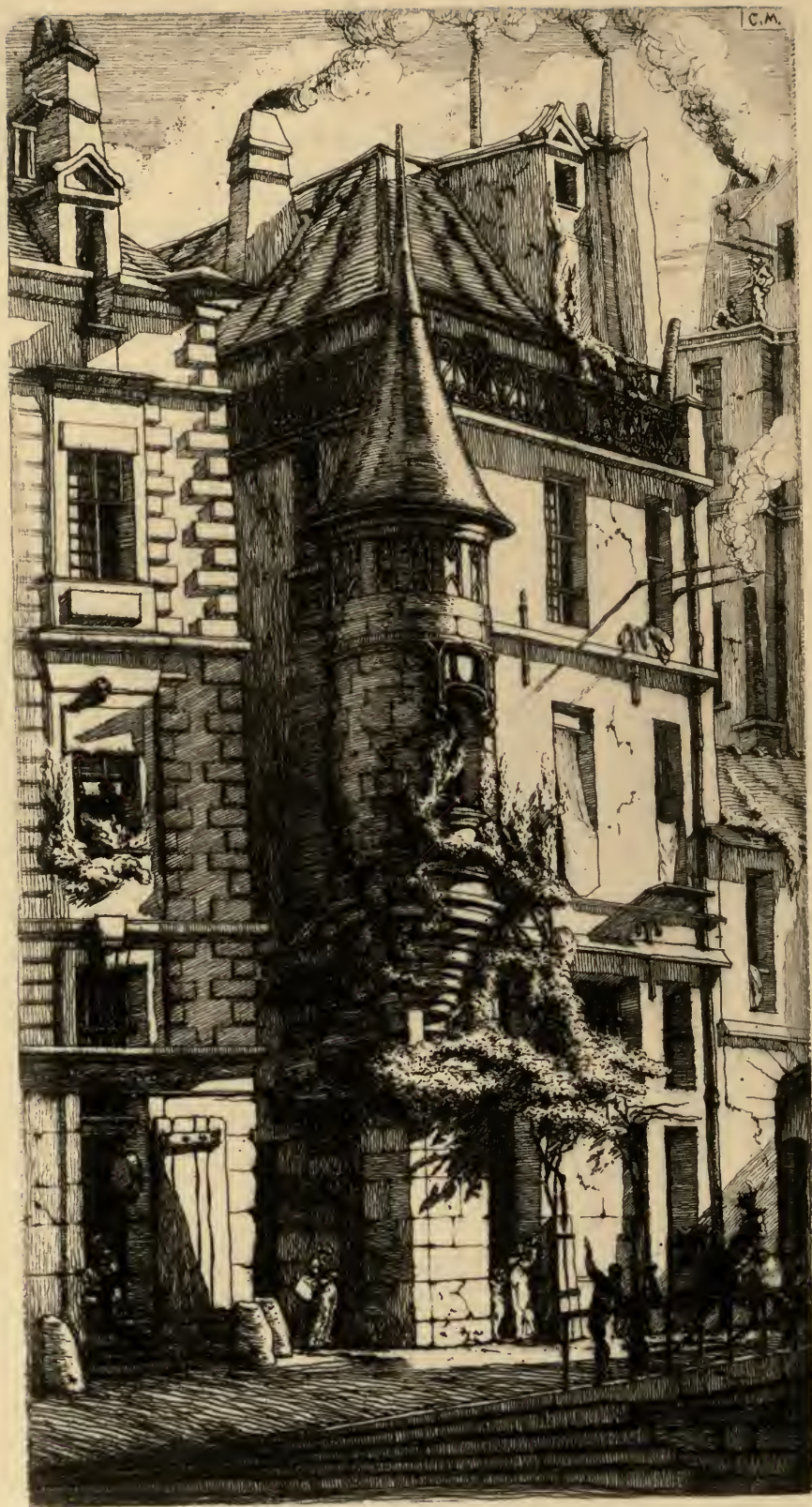
<http://www.archive.org/details/etchings00mrrich>

ETCHINGS OF CHARLES MÉRYON

THE GREAT



ETCHERS



Tourelle, Rue de la Tixeranderie.

ETCHINGS OF CHARLES MÉRYON



LONDON. GEORGE NEWNES LIMITED
SOUTHAMPTON STREET STRAND W.C.
NEW YORK. CHARLES SCRIBNER'S SONS

THE BALLANTYNE PRESS
TAVISTOCK ST. LONDON

GIFT
Howard

LIST OF ILLUSTRATIONS

	PLATE
TOURELLE, RUE DE LA TIXÉRANDERIE <i>Frontispiece</i>	
THE COW AND THE YOUNG ASS	I
EWES AND TWO LAMBS	II
THE GALLIOT OF JAN DE VYL AT ROTTERDAM	III
FROM HAARLEM TO AMSTERDAM	IV
SOUTH SEA FISHERS	V
CALAIS TO FLUSHING	VI
A WATER MILL NEAR ST. DENIS	VII
ENTRANCE TO THE FAUBOURG ST. MARCEAU AT PARIS	VIII
THE PAVILION OF MADEMOISELLE AND A PART OF THE LOUVRE AT PARIS, 1650	IX
LE PONT-AU-CHANGE, ABOUT 1784	X
OLD GATEWAY OF THE PALAIS DE JUSTICE	XI
ARMS SYMBOLICAL OF THE CITY OF PARIS	XII
LE STRYGE	XIII
LE PETIT PONT	XIV
L'ARCHE DU PONT NOTRE DAME	XV
LA GALERIE DE NOTRE DAME	XVI
LA RUE DES MAUVAIS GARÇONS	XVII
LA TOUR DE L'HORLOGE	XVIII
SAINT-ÉTIENNE-DU-MONT	XIX
LA POMPE NOTRE DAME, 1852	XX
LE PONT NEUF	XXI
LE PONT-AU-CHANGE	XXII
LA MORGUE	XXIII
L'ABSIDE DE NOTRE DAME DE PARIS	XXIV
DOORWAY TO AN OLD HOUSE AT BOURGES	XXV
LA RUE DES TOILES, BOURGES, 1853	XXVI
ANCIENNE HABITATION À BOURGES (THE MUSI- CIAN'S HOUSE)	XXVII

LIST OF ILLUSTRATIONS

	PLATE
ENTRANCE TO THE CONVENT OF THE FRENCH CAPUCINES AT ATHENS	XXVIII
LA SALLE DES PAS PERDUS	XXIX
LE PONT NEUF ET LA SAMARITAINE VUS AU- DESSOUS DE LA PREMIÈRE ARCHE DU PONT- AU-CHANGE	XXX
THE RUINS OF THE CHÂTEAU OF PIERREFONDS TOURELLE, RUE DE L'ÉCOLE DE MÉDECINE, 22, PARIS, 1861	XXXI
RUE DE CHANTRES, 1862	XXXII
COLLÈGE HENRI IV. (FIRST STATE)	XXXIII
COLLÈGE HENRI IV. (LAST STATE)	XXXIV
BAIN FROID CHEVRIER, DIT DE L'ÉCOLE, 1864	XXXV
LE MINISTÈRE DE LA MARINE, 1865	XXXVI
NEW ZEALAND. NATIVE BARNs AND HUTS AT AKAROA, 1845	XXXVII
NEW CALEDONIA. A NATIVE HUT ON THE ROAD FROM BALLORDE TO POËPO, 1845	XXXVIII
OCEANIA. "PÊCHE AUX PALMES"	XXXIX
NEW ZEALAND, NEAR BANKS PENINSULA, CHAR- BONNIERS POINT, AKAROA. "PÊCHE À LA SEINE," 1845	XL
PRÉ-VOLANT DES ILES MULGRAVES, OCÉANIE	XLI
FRONTISPIECE FOR A CATALOGUE, BY ARNAUL- DET, OF THE WORKS OF THOMAS DE LEU, THE ENGRAVER	XLII
RUE PIROUETTE, AUX HALLES	XLIII
PASSERELLE DU PONT-AU-CHANGE APRÈS L'INCEN- DIE DE 1621	XLIV
PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII ^{ME} SIÈCLE	XLV
LE GRAND CHÂTELET, PARIS	XLVI
VUE DE L'ANCIEN LOUVRE DU COTÉ DE LA SEINE, 1651	XLVII
	XLVIII

Where Méryon gave titles to his etchings they are catalogued in French. In all other cases where there is no generally accepted French version the titles are given in English.

CHARLES MÉRYON

BY HUGH STOKES

I



FOR two hundred years etching remained the cinderella of the arts. Rembrandt laid aside his needle in 1661, and from that date, until the commencement of the publication of Méryon's *Eaux-fortes sur Paris* in 1851, hardly an original etching of any importance was issued to the world.

An adequate reason is difficult to find. From an early period the great masters delighted to practise this exquisite method of illustration. But they viewed it chiefly as a recreation, and allowed lesser men to develop the art to its fullest extent. Claude did not touch more than thirty plates, although one of these plates has been called "the finest landscape etching in the world." Van Dyck's energy in this field was a mere casual diversion from the more pressing engagements of his short and crowded career. Clever craftsmen, like Callot and Hollar, manufactured plates by the thousand, using burin and needle indiscriminately. With many of the Little Masters, who flourished in the Low Countries, pure etching formed a serious portion of their output. Sons of the people, they endeavoured to scatter their works amongst a community which could not afford large canvases, and thus produced examples of their talent of not less artistic value. To mention every Dutch etcher who rose above mediocrity would be to enumerate a list of names of considerable length. The group comprises such fine painters as Van Ostade, Ruysdael, Paul Potter, Berghem, Adrian Brouwer, and Jan Both. Then there were minor artists, some of whom, such as Karel du Jardin, Marc de Bye, and Renier Zeeman, were to influence so strongly the genius of a Frenchman two centuries later. Rembrandt overshadowed them all. First amongst painters, he was at the same time the greatest of etchers.

Rembrandt left behind some three hundred and fifty prints to delight the eyes, and excite the cupidity, of every succeeding generation of connoisseurs. Unlike other great painters, these etchings form an integral part of his artistic life. He etched successfully almost from the beginning, and this success was owing to the force of his

CHARLES MÉRYON

mighty personality. For etching is an intensely personal art. The gift is a natural one, and cannot be acquired by perseverance or study. For instance, Rembrandt etched fine plates whilst he was still a boy. Modern instances give additional confirmation. Whistler etched some of his best work before he was thirty. Sir F. Seymour Haden, as a busy surgeon, could not, in the nature of things, have ever received abundant tuition. Another English etcher, who produces plates of most distinguished quality, bears rank as an army officer. Jacquemart, who has transferred to paper the sheen and colour of the most precious treasures in the Louvre in a manner no man can dare to equal, seems to have become an etcher without premeditation. Méryon, the subject of this sketch, was not six months in an engraver's workroom. These are the men who have triumphed with the needle, and one would almost say that etching is an amateur's method. Yet there can be no greater mistake. Not only is etching a very morass for the amateur to stick in, but the paths can rarely be discovered, even by the cleverest of draughtsmen. Etchers, like poets, are born, and not made. The truth can be demonstrated, over and over again, in any portfolio of prints.

Rembrandt died in 1669, and gradually, as the other Dutchmen followed their great master, etching became neglected. Perhaps the art was too spontaneous in an age which daily grew more formal. Line engraving flourished vigorously, first in France, and afterwards in England. The two governments deemed it wise to support a craft which actually reached the importance of a commerce. Indeed this form of art became an industry. Whilst Madame de Pompadour etched little plates at Versailles, Louis XV. took an active interest in the progress of his royal school of engraving at Gobelins. Metaphorically these two facts illustrate the relative positions of the needle and the burin. Artistic courtiers used to etch little plates of those anecdotes which they could scarcely relate in words. One cannot say much for the propriety, or lack of it, in the French line engravings of that age. But etching was hardly so respectable.

Later in the century George III. encouraged English engraving by the creation of bounties. Most wonderful things were done on the copper. One must admit that many of the productions of this period are specimens of misapplied ingenuity rather than objects of art. The busy engravers issued miracles of workmanship, and the great artists of the eighteenth century were content to see their paintings reproduced in line, or in stipple, by the hand of some dexterous craftsman. Sometimes etching was used to reinforce other methods. Chodowiecki etched and engraved on the same plate, so

did Wollett. But the great etcher (and Piranesi can hardly be included under this title) had yet to come forward; the true artist, who, with the needle, would draw on the copper his original impressions, instead of laboriously translating, from the painted canvas, some other man's ideas.

The ultimate triumph of the Romantic School in France may have been one factor which influenced the revival of etching during the second quarter of the last century. With the defeat of the Classicalists in sight all young artists were on the alert for new or disregarded technical processes. It is difficult to imagine any master of the Classical School practising etching. Flaxman's beautiful line was essentially one for an engraver and not for an etcher. The invention of lithography intervened, and possibly delayed and weakened the revival. Lithography, however, lacks that distinction which is the prerogative of good etching. The best lithograph can never be other than a simple honest *bourgeois* in the world of art, it cannot sparkle. A fine etching is an aristocrat of the first water. Lithography told the story of Napoleon's peasant army, or the deeds of Louis Philippe's National Guard, to the best of its ability. A reaction was bound to follow, and, since that day, we have seen the decadence, and also the revival, of the lithograph.

Etching has never been popular with the vast public which visits galleries and buys pictures. This Charles Méryon found to his cost, and his history is not inspiriting. As a painter he was a failure. As an etcher he was unnoticed, save by the few persons who knew him personally. His existence was one of those lives of prolonged misery and unhappiness which occur so often in art biography. It must not be thought that these men are always in the depths. There are times when the soul of the artist, conscious of great achievement, of ideals successfully reached, rises towards its Creator in a glorious ecstasy, which no mere layman can ever experience or appreciate. Méryon deprecated the value of his own work. Yet there must have been moments, when, gazing at his *Abside de Notre Dame*, or *La Galerie de Notre Dame*, he knew that his genius had given imperishable treasures to the world.

II

Charles Méryon was born in Paris, on November 23, 1821. For most of the facts of his life we are indebted to Monsieur Philippe Burty's notes, originally published in the *Gazette des Beaux-Arts* in 1864. These notes were amplified, and an English translation

CHARLES MÉRYON

appeared in 1879. The edition, which was limited, has long since gone out of print. Nearly forty years have passed since Méryon died, and there remain but few who knew him personally. Even they could add little to our knowledge, for Méryon was a reticent and solitary man. Burty's biography, and a few scattered French essays of no deep importance, form the scanty material upon which to base our investigations.

The origin of a genius is always an interesting study. The family tree of Méryon provokes curiosity, for his parentage is not a matter of certainty. His mother was a dancer at the Opera House. Her son always said that she was of Spanish origin, but her name belongs to France. It is generally supposed that the artist's father was Charles Lewis Meryon, an English physician who accompanied the eccentric Lady Hester Stanhope upon her travels in the Orient. He was the son of Lewis Meryon, of Rye in Sussex. The Meryons were an old French family, originally of Huguenot extraction. To the end of his life the etcher belonged to the reformed faith. Dr. Charles Lewis Meryon was a man of some celebrity, and of superior ability and culture. Born in 1783, he graduated at Oxford, studied at St. Thomas' Hospital, and was elected a Fellow of the College of Physicians in the year of the etcher's birth. He travelled with, and visited, Lady Hester Stanhope in 1810, 1819, 1827 and 1837. The two volumes he published, concerning that extraordinary household at the foot of Mount Lebanon, are from the pen of a clever and keen observer. One would like to know more of this physician. Dr. Meryon died in London in 1877.

All the biographers of Méryon accept the paternity of the English doctor. When Charles decided to become a sailor, Burty writes that the boy "learnt from the certificate produced upon admission that his name had not been legitimised by his father until three years after his birth. This produced a violent shock, which cast over his life an ineffaceable tinge of melancholy and timidity." These are quoted as the actual words of Méryon, and would appear to set the matter at rest. But, on May 29, 1865, he wrote the following letter to Monsieur Léon Delaunay, which is quoted at length in a little monograph by Aglaus Bouvenne, published at Paris in 1883. "They took the pretext that my name did not belong to me," Méryon writes, "although my *acte de naissance* grants it to me. I must tell you that in this school of which I have spoken (Pension Savary, to-day Institution Aubert Savary) I was known under the name of Gentil, having only assumed that of Méryon when I began my career in the navy. This name is that of a family residing in

CHARLES MÉRYON

England, and of one of its oldest representatives, Monsieur C. L. Méryon, whom I long believed to be my father, although he was only, I think, my guardian. The substance of my *acte de naissance* authorises me to carry this name, and lately, on my proposition to give it up, lest it should bring annoyance to him, and prejudice to me, Monsieur C. L. Méryon personally confirmed his former consent." This assertion does not agree with the statements made by Monsieur Burty, or any other biographer, and is practically, although not directly, contradicted by another peculiar document.

In the collection belonging to Monsieur Burty was a large manuscript book in which Méryon copied many of the letters he wrote to various people. For safe keeping, he placed between the leaves some of the letters he received. This interesting volume has now crossed the Atlantic, and was exhibited by the New York Grolier Club several years ago. The short preface to the Club's catalogue of the etchings contains the following letter, which throws a new light upon the artist's intercourse with his English connections. Under the date of January 7, 1866, Dr. Meryon writes :

"MY DEAR FRIEND,—You leave me without news of yourself for so long that I fear you are ill. Your sister also does not write to me.

"Since my last letter I have had misfortunes of which the death of my dear wife was the saddest. The others relate only to money matters, which are mended by economy, but the first has prostrated me so that I have not before this had the heart to write to you.

"At the beginning of the new year I find myself free from debt, and I am preparing to send you two hundred francs, if you will accept them. For you will doubtless remember that the last time I sent you a small sum you accounted it as *so much taken from the enemy*.

"Eugénie does not forget you by any means.

"We intend, circumstances permitting, to pay you a visit next spring.

"Jean has married a young French girl of Smyrna, and is stopping in that city at present.

"The photograph of yourself, so well taken, and which you presented to me some years ago, hangs on the wall over the fireplace in my bedroom. There I study your features every morning on rising, every evening when retiring. You much resemble your dear mother.

"As to Fanny, I wrote to her several months ago, asking for her photograph, but she would not grant me that favour, saying that she did not have any printed.

"Eugénie has changed but little ; but time has left heavy marks on me, and I exist at present only by sufferance and the goodwill of God. Always your friend,
"C. L. M."

A concluding paragraph asks that letters should be sent to his bankers in Lombard Street "as formerly."

This letter is one of friendship and affection, which the artist did not reciprocate. Méryon copied his reply into his commonplace book. It is dated February 8, 1866, and states that he had not

CHARLES MÉRYON

heard from his father since 1863, excepting through the visit of a Monsieur Miranda, made in the elder Meryon's name. He then writes :

"I certainly feel a real pleasure in knowing that you are enjoying as good health as is possible considering on the one hand your advancing age, and on the other the misfortunes which have befallen you, and of which indeed the most painful is the death of Madame Méryon, a loss which I, too, who have retained so pleasant a recollection of her character, feel with sincere and profound regret ; for I have not forgotten, as I have often said to you, the happy time, free from all care, the sweetest of my childhood, which I passed in your company and that of that good and amiable lady. . . ."

Where did Méryon spend this "happy time"? Was it in England? Monsieur Burty makes no reference to it. The letter continues : "But, Monsieur Méryon, despite this knowledge that it is pleasant to me to address you, notwithstanding the respect which has always been inspired in me by that organising force given to you by the Creator, to whom, as I see with pleasure, you render homage,"—and rambles into a number of aimless complaints. Apologising for his frankness, even brutality, he states that the sum sent by Dr. Meryon is a trap, a means of hastening his death, and that he cannot accept it. He does not put faith in the statement regarding Jean, but believes that he is dead. He does not count on the proposed visit, which he thinks would be unprofitable and useless, and, as for Eugénie, she is his pitiless enemy. The letter becomes tragically incoherent.

There does not seem to be much doubt as to Méryon's descent, although he himself is dubious. The fact is of some importance, for it means that this great artist was of an English stock, which, generations previously, had fled from France. A more curious international "give and take" cannot be found in biography. We do not know from what ancestor Méryon inherited his artistic instincts, but he was not the first poetaster of his name. About 1810, Mr. Lewis Meryon, of Rye, published an unambitious versified description of the contents of a stationer's shop. Forty years later Monsieur Charles Méryon, of Paris, was scratching the most extraordinary rhymes on the edges of his coppers.

The early life of Méryon could not have been one of unalloyed happiness. Money was probably not wanting. Dr. Meryon is said to have supplied the mother with a considerable sum, and, according to one biographer, there were other admirers within call. One may reasonably doubt this statement. "Intelligent and gentle, she bestowed upon her son the most ardent affection, and watched over his early education with unceasing care," wrote

Burty. There was a sister, who was taken away to England, and who made a most brilliant marriage, which effectually cut her existence away from the Bohemian household in Paris. The letter in the commonplace book does not corroborate this story, unless there were two sisters. Then there was a maternal grandmother, "a most offensive creature" says Mr. Frederick Wedmore, who draws a picture of much moral degradation, which, if it existed, Monsieur Burty ignores.

The child was extremely nervous and excitable, with a tendency towards bad health. At the age of five he was placed in a school at Passy, where he does not seem to have been a skilful pupil. One day he was taken to the theatre. The lights were turned down. The piece may have been *Robert le Diable*, for skeletons gambolled across the stage. Picking up spades they commenced to dig. The boy was so upset at this *danse macabre* that he had to go home. "Mamma," said he, "is it to disgust me with agriculture that the Government sends skeletons on to the stage?" Forty years later the scene haunted his fancy. Upon the whole he seems to have been as happy as Barty Josselin was at the Institution F. Brossard. He told Philippe Burty that the situation of the schoolhouse in the open fields, the playgrounds, the sports, and the good food, all helped to build up his health and strength. He acquired a little Latin, and, more important still, he had elementary drawing lessons from a master who had studied under a landscape painter.

How long he remained at Passy is not clear. Possibly several years, for he must have been considerably older when he went to Marseilles, and thence journeyed on a circular tour to Hyères, Nice, Genoa, Pisa, and Leghorn. On his return to Paris he had already decided his future. The shipping at Marseilles influenced his youthful mind. He obtained his mother's consent, was coached by a professor of mathematics, and, in 1837, passed into the Naval School at Brest.

Méryon suffered all his life from a nervous sensitiveness which was probably congenital. His melancholy and timidity are said to have dated from the shock he received at this stage when he learnt, for the first time, the true facts of his birth. The cause, however, was much deeper. He was hereditarily predisposed towards that state of mental collapse which ultimately drove him to Charenton. Morbidly conscious of the slightest slur, always more or less suspicious, even of his friends, yet frank and gentle in his manner, Charles Méryon enjoyed his happiest days as a naval cadet. He was deeply attached to his profession, and, as an amateur, he dallied

CHARLES MÉRYON

with the pencil to good purpose. In 1839 his first voyage commenced. He sailed in the *Algiers*, which left Toulon for the north coast of Africa and the Levant. At Smyrna he was transferred to a three-decker, the *Montebello*.

The voyage was rich in impressions. The youth of eighteen opened his sketch-book to advantage. In it he drew the Choragic monument at Athens, then part of the entrance to the convent of the French Capucines. Fifteen years later this page formed the basis of that magnificent etching which was buried in Count Laborde's book of travel and archæology. The frieze of the Temple of Theseus was outlined, the tomb of Agamemnon and the solemn Lion Gate visited. Here Méryon discovered the beauties of classical architecture. He studied the works of the Greeks amidst their actual surroundings. He was never bound apprentice to an office drawing-board, or chained down to a weary repetition of the Five Orders, yet, in some mysterious manner, he developed into a marvellous architectural draughtsman.

With such energy his art must have rapidly improved. Upon his return to Toulon he had lessons from a painter in pencil, water-colour, indian ink, and sepia. His work, writes Burty, was woolly, but the actual drawing correct and delicate. His reputation as an amateur spread. Like Clarkson Stanfield, he painted the scenes for the dramatic performances upon his new vessel, the *Rhine*. This ship made a prolonged cruise in Australian waters, visiting the Banks Peninsula, New Zealand, New Caledonia, and the South Seas. Years after, during the course of his grey struggle for life in Paris, Méryon referred to this sunny voyage with longing and regret.

He was popular with his fellow officers. His disposition was naturally a happy and gentle one. His sketch-books were rapidly filled, and he made quaint attempts at sculpture. One story illustrates his sensitiveness, and also his tenacity of purpose. The scene was the bay of Akaroa. The captain of the *Rhine* refused to allow his officers to go ashore in his gig. They were annoyed at the restriction, and at the indignity, as it appeared to them, of being compelled to use a boat common to the whole crew. Méryon asked for, and received, permission to go ashore. He settled in the forest some distance from the sea, and got the ship's carpenter to cut down a large yew with a girth of more than four yards. The tree was hard in grain, and of an enormous size. For three months Méryon lived on shore in a little tent. From time to time his comrades sent him provisions. At night he was compelled to light a fire to frighten the wild animals which surrounded him. Day after day,

CHARLES MÉRYON

with the utmost toil, he slaved away at this self-imposed task, wearing his hands literally to the bone. The tree became a boat, five yards long. So well had it been designed that, when launched, its sea-going qualities were perfect. Captain Bérard was moved to tears. The boat was brought back to France, and deposited in the Arsenal at Toulon. The tale is somewhat incredible, but is told on unquestionable authority.

The cruise ended, and Méryon came back to France. His mother had died in the meanwhile. He took six months' leave and went to Paris. Burty remarks that he considered his health weak, although the fancy had no foundation in fact. The author of the introduction to the catalogue of the Burlington Fine Arts Club says that Méryon was induced to leave the navy by reason of his birth. In his eyes, sailors were, as a body, the noblest, the best of men. Those who commanded them ought to be great, not only in stature, but also in mind and morals—he was neither. Their officers ought also to be men of good position and birth—he was nobody's son. These are quoted as Méryon's own words. Thus Méryon appears to have given up all desires for a seafaring life, and he received a promise from the Minister of the Marine that a post should be kept vacant for him in the Hydrographical Department. His mother had left him a small estate of some twenty thousand francs, and Méryon delayed obtaining an extension of his leave. Suddenly he received a peremptory notice to rejoin his ship. His sensitive spirit revolted. He had been treated unjustly. Aggrieved at not receiving the promised appointment, he at once gave in his resignation. One authority writes that he was in a state of destitution, as his pay was five months in arrear. It is hard to reconcile this story with the fact of his mother's legacy. After some argument his resignation was accepted, and he received his discharge on September 17, 1846.

At the age of twenty-five, without capital, and with the slenderest technical accomplishments, Méryon became a professional artist. He lived in the Rue Saint-André-des-Arts, and had a studio in the Rue Hautefeuille. Although he had washed his hands of the Ministry of the Marine, he did not cut all connection with the Services, for he had lessons of a painter who was also a clerk in the War Office. Monsieur Phelippes was an old pupil of David, and, as can be surmised, took himself very seriously. Méryon was taught to draw in charcoal from casts of the Apollo Belvedere and the Olympian Jupiter. He also studied anatomy, and copied in the Louvre. His attitude towards the old masters was not one of reverence. He gave

CHARLES MÉRYON

Burty a drawing in red chalk, "which he had copied with minute exactness from the marvellous drawing by Raphael representing Psyche holding in her hands a vase of crystal." "In my copy I have been obliged to correct one of the eyes, which is not in its proper place," said the young artist.

At length he commenced his first picture, and the preliminary drawing was sent to the Salon in 1848. Like most early pictures it was of large size, six feet in length, and represented a grandiose subject. *The Assassination of Marion Dufrene, captain of a fire-ship at the Bay of the Isles, New Zealand, the 13th August 1772*, was not a success. It was morbidly gruesome. Amidst a group of natives kneels the captain. An executioner raises a club, and is about to deliver the fatal blow. The whole composition is flat, and Méryon did not carry it to completion. His next essay he gave up in despair. Inspired by the Revolution of July, which had taken place in the previous year, it was purely allegorical.

As a painter his career had already ended. He suffered from Daltonism, that peculiar disease of the eyes in which one colour is mistaken for another. His biographer says that he could not distinguish the ripe fruit on a cherry-tree from its leaves. On his palette he used red for yellow, and pink for green, whilst some other colours, such as pure carmine, gold, cobalt, and lapis lazuli, he could distinguish with extreme delicacy. During one of his naval voyages the officers were shooting sea-gulls from the quarter-deck.

"What colour do you make out their breasts to be?" asked Méryon.

"A spotless white," was the reply.

"You are wrong," said Méryon, "the colour is an inimitable rose."

"That's impossible. However we'll soon see."

The bird was shot, and its breast was a salmon-coloured rose of an extraordinary tint.

It is interesting to learn what great masters had most impressed this young artist. Eugène Delacroix, Decamps, and Hogarth compose a curious trio. As to Delacroix, he was probably fascinated by the sentiment, if it is not sentimentalism, which distinguishes all the works of that artist. Himself a man of moods, a modern Hamlet who found the world out of sorts, Méryon would be apt to see his own personality enshrined in the melodramatic heroes of Delacroix. That a colour-blind painter should admire so vigorous a colourist as Decamps is difficult to explain. Hogarth's art he had studied during a short visit to England, made about 1847. Possibly Hogarth

aroused that dormant feeling for the past which, later on, so influenced his etchings. Still, the choice was an odd one.

Méryon now studied in the *atelier* of Monsieur E. Bléry, the engraver.

At Bléry's he worked very hard. Burty follows the history of his development closely. He copied portraits, a miniature of Christ after Philippe de Champaigne, and engravings after De Louthembourg, Salvator Rosa, and Karel du Jardin. But one master, in his biographer's own words, carried him away, and made him an etcher. Méryon bought for a few pence some views of Paris, done about 1650 by Renier Zeeman. "He was struck by the dexterous clearness of the lines made with the needle, with the quietness of the tone, and the brilliancy of the biting." These must have been Méryon's own words. He caught the style of Zeeman exactly, and it characterises the whole of the early portion of his work.

Méryon remained six months with Monsieur Bléry. His mental powers, we are told, were already weakening. He fell in love with the daughter of the proprietor of the restaurant where he had his food. If such actions are to be accepted as convincing proofs of insanity, the number of the feeble-minded must be appalling. The girl who had fascinated the unhappy man, in his own words, "above all things on account of her charming voice," looked another way, and Méryon continued his bachelorhood until his death.

Up to this period Méryon's work had been simply one of preparation. During the two years 1849-1850 he had copied plates after De Louthembourg, Nicolle, and Zeeman, and it cannot be said that the result was of great value. But the master who had inspired his style also directed him towards a choice of subject. In copying Zeeman's *Pavilion of Mademoiselle, and a Part of the Louvre*, he conceived the idea of a series of etchings devoted to the city he loved so well. Between 1851 and 1854 appeared the *Eaux-fortes sur Paris*, upon which his fame rests. Unknown and unappreciated during his lifetime, these twenty plates, of varying merit and importance, placed him amongst the masters of his craft. "Méryon," wrote Sir Seymour Haden, "though neither an etcher or an engraver *pur et simple*, was undoubtedly one of the greatest artists on copper that the world has produced."

His methods were curious. He rarely completed his sketch upon the spot. Having decided upon his point of view, he would sketch day after day at the same time. These sketches consisted of studies of detail, which he endeavoured to make exceedingly exact. When he arrived home he would stick all these little sketches

CHARLES MÉRYON

together, and make a completed drawing from them. He worked with a very hard pencil, which he used as if it were a graver. When drawing, he commenced at the bottom and worked upwards. He told his friends that buildings were always raised from the foundations, and he desired to do likewise. Although afflicted with Daltonism, his keen sight was remarkable, and this explains the minute detail in many of his etchings. He could distinguish the finest architectural details, says Monsieur Burty, as well as if he had used a telescope.

Whilst the Paris set was in progress, Méryon lived in some rooms in the Rue Saint-Etienne-du-Mont. His means were of the smallest. His livelihood was hardly more secure than that of the wretched creatures he vaguely outlined on his plates. There was no demand for his etchings, which he carried from dealer to dealer with scant result. For the fifteen etchings of the Paris set, eleven large and four small, he asked the modest sum of thirty francs. For a single etching he would sometimes accept a franc. In every way he was a typical example of the unsuccessful artist. In 1853 the Salon rejected the *Galerie de Notre Dame*, and the *Rue des Toiles*, although he exhibited upon six other occasions. He had few friends, and did not encourage additions to the circle, for he was suspicious of the whole world. An old naval chum, the Commandant de Salicis, visited him, and the two engravers, Flameng and Bracquemond, were staunch supporters. Baudelaire admired his work exceedingly, and Théophile Gautier, surely one of the most eclectic and discerning of all art critics, attempted to introduce his etchings to the general public.

It may be well understood that such work was bound to excite the enthusiasm of the author of "Notre Dame de Paris," who was himself, although untrained, an artist of no mean order. "These etchings are magnificent things," wrote Victor Hugo from Guernsey. "We must not allow this splendid imagination to be worsted in the struggle in which it is engaged with the Infinite, whilst studying Nature or Paris. Strengthen him by all the encouragements possible. The breath of the universe is throughout his work, and makes his etchings more than pictures. They are visions." This utterance is grandiloquently Hugoesque, and does not appear to have been of any material assistance to the unhappy Méryon.

His condition became more and more deplorable. When he went to deposit some proofs at the office of the Minister of the Interior, he is said to have been starving. There he found a new supporter. Monsieur Jules Niel, immediately noting his obvious genius, endeavoured to obtain commissions for him. The Duc d'Arenberg

CHARLES MÉRYON

had seen, and appreciated, the Paris set. In 1857 Méryon was invited to visit Enghien, and etch views of the château and its grounds. A photographic camera was provided, and he took lessons in the new art at Brussels. He settled in the village of Enghien, and prepared to work. But his mental distress was rapidly developing, and, in March 1858, he returned to Paris in a condition bordering on delirium.

He was suspicious of the intentions of his best friends. Bracquemond called one day at his rooms, and found the master away. As an artistic joke, instead of writing a few lines of explanation, he drew upon the bare wall a fantastic sketch of a bird perched upon a bough, in the act of snapping up an unconscious fly. The drawing has been preserved. It has the dainty grace of a Japanese draughtsman. When Méryon returned and saw it, he was thrown into an intense agitation. Nothing could calm him. The drawing was a mystical foreboding of his future. "If you care to know," he cried, "read on that wall my fate. I can no more avoid what is coming on me than that fly can avoid the bird."

Daily he became more unsociable. During this period of gloom he etched the weird *Rue des Mauvais Garçons*, with an enigmatic couplet scratched at its head: "What mortal lived in this sombre dwelling? Who hid in the shadow and the night? Was it Virtue, poor and silent, or was it Crime, a vicious soul? I am ignorant. If you, curious being, wish to know, go and see. There is yet time." It cannot be said that these lines explain the mystery of the *Rue des Mauvais Garçons*. This etching was a favourite with the poet Baudelaire, to whom, in 1860, Méryon wrote, enclosing "un cahier des mes vues de Paris."

He now lived in a little summer-house in the Faubourg Saint-Jacques, which belonged to the mother of Léon Gaucherel, the engraver. He worked intermittently. When he returned from Belgium, he dug up the garden to find the dead bodies he believed to be interred in it. Then he kept his bed, and, whenever any one entered, excitedly flourished a pistol. Such a condition of things could not continue long unchecked. On May 12, 1858, he was removed to the asylum at Charenton. The new inmate was officially reported as suffering from "melancholy madness, complicated by delusions."

For fifteen months he remained at Charenton, and, although he was discharged as cured, he was never far from madness. His etchings became slightly more popular, and good friends were always ready to care for him. Even in the asylum, during his first deten-

CHARLES MÉRYON

tion, he was described as being gentle and polite. When he laughed it was with the laughter of a child.

In a letter written many years after, Doctor Gachet, who knew Méryon well, gave an interesting picture of the etcher, which has not been reproduced for the benefit of English readers. "Méryon," wrote the doctor, "was of short stature, of rather a bilious and nervous temperament, and physically dry and shrunken. He was simple in his dress, easily took offence, and was guarded in his looks. He avoided pleasure and comrades. He loved solitude and work. By nature unhealthy and dull, he was temperate, ate little, and drank still less. He was always uneasy, and seemed the prey to a disturbing suggestion of some kind. You might have said that his thoughts wandered away from his body, for at times he appeared to be far away from, and unconscious of, the society in which he happened to be. In fact, he did not love society. He dined at my house more than once, but always with the greatest circumspection, and after much hesitation. The painter A. Gautier had some influence over him and seemed to please him. They came together to my house. It was only with the greatest difficulty that, with the help of Gautier, I was able to obtain the *Eaux-fortes sur Paris*, and then only two at a time.

"Méryon appeared always a prey to the idea which obsessed him. He promised to let us know the cause of his sadness, and it was no doubt the starting-point of his mental disease. It was the origin of it. He found himself unhappy, and believed that he was alone on earth, surrounded by people with bad intentions.

"His nature was sensitive, straightforward, and delicate, but his brains were ill-balanced.

"Art, for him, was but a fetish, an ideal one was not to touch. There were no artists; art was too difficult. He himself was of no account. You could not tell him that his work was good, or that he had talent, it was not possible to praise him in his presence. To do so was to make yourself his enemy.

"One might aspire towards art, and desire it. But that was all!

"For some things he had a horror. Water, for instance. He could not think of it, and made no secret of his aversion. One day I asked him whether he had ever painted marine subjects or sea-ports. He replied that one should not reproduce water. That the sight and vicinity of water was sinister and dangerous. These notions were deeply rooted in him. As soon as he spoke of water his face assumed a sad and lugubrious air."

At his best, Méryon's company must have been very fascinating.

Monsieur Burty reports a conversation which shows that this serious man had his happy moments. "At certain dates," he told Burty, "every work of art that is not without a doubt worthy of preservation should be destroyed. Of the sculpture, mortar should be made by means of an enormous crusher. Of paintings they should make tarpaulins, such as sailors cover packages with on board ship. The artists would be the first to lend themselves to such a scheme, for if they had, for instance, made a second-rate statue for the decoration of a monument, they would be enchanted to see it replaced by a better. The whole world would be the gainers by it, from the models who pose for the statues, or the custodians who watch over them in the museums, to the hewers of stone and the draymen who transport it to the studio." There is a rich vein of sarcasm in these remarks, which, after all, are not so very mad.

Méryon, however, was extremely disconcerting to chance visitors. In one of his books, Sir. F. Seymour Haden relates how he called upon the artist in Montmartre. The room, high up the celebrated hill, was exceedingly clean and tidy. It contained a bed, a chair and a table, together with a printing press for proofs, and an easel. Upon the easel was a plate, before which Méryon stood and worked. He was amiable to his visitor, and immediately commenced to talk about the resources and charms of his craft. Mr. Haden, as he then was, left with some impressions of Méryon's etchings under his arm. "While his back was turned," writes the surgeon, "I was scrupulous to leave on the table what I felt sure was more than the dealers would then have given for them. We parted the best of friends."

The surgeon had walked fully two miles in the direction of Paris, and was already in the Rue de Richelieu, when he found that Méryon was following him. The artist was greatly agitated, and asked that the proofs might be returned to him. They were of a compromising nature, and "from what he knew of the etched work which I called my own, he was determined I should not take them to England with me. He wrote to the Editor of the *Gazette des Beaux-Arts* to caution him against being taken in by me, and to impart to him the conviction that the plates, which I pretended to have done, were not done by me at all, or even in that century, but that doubtless I had discovered and bought them, and signed and adopted them as my own."

So passed the final years of this strange genius. He worked intermittently upon his plates. He received a commission from the Museum of the Louvre. He etched feeble reminiscences of his early travels in the South Seas. They bear no sign of the power of the

CHARLES MÉRYON

creator of the *Eaux fortes sur Paris*. His mental disease increased, and his behaviour became erratic in the extreme. Some days he believed that the Jesuits were trying to entrap him. His most enthusiastic admirers were called thieves and rascals, and he refused to have further dealings with his best friends.

Many years later (in January 1880), Sir Francis wrote a letter concerning Méryon and his relations in England. It was published in the *Athenæum*.

"I am in receipt of a courteous communication," writes the celebrated surgeon, "from Dr. Meryon, the cousin of Charles Méryon, which gives me the assurance that the penury in which, to all appearance, Méryon lived and died, was in a great measure self-imposed, and in no sense an indication that he was either forgotten or disowned by those near of kin to him. Dr. Meryon is good enough to explain—and with his permission I hasten to make this explanation public—that Charles Méryon's father (the London physician alluded to by writers, myself among them) was for forty years—four-fifths of Méryon's lifetime—in Syria with Lady Hester Stanhope, and therefore unable to see his son; but that his comforts and interests were constantly looked after by a sister who was much attached to him, while he, the present Dr. Meryon, himself, never failed to visit him, or to supply such few wants as he could be brought to confess to whenever occasion took him to Paris; in a word, that the difficulty of doing much for him rested, as we may well suppose was the case, mainly with poor Méryon himself."

This last sentence probably sums up the truth, but there is one flaw in the statement which remained uncorrected. Lady Hester Stanhope left England for the East in 1810, and she died at Djouni in 1839. Dr. Meryon was not with her during the whole of these twenty-nine years, and when he returned, to practise as a London physician, Charles Méryon had nearly thirty years to live. Judging from the letters previously quoted, Méryon was not on good terms with this unknown sister. A quarter of a century has elapsed since this letter was written, and these varying facts cannot now be verified.

To describe Méryon's doings is to recapitulate the disordered fancies of a maniac. On October 12, 1866, he was again taken to Charenton. To a certain degree he recovered, and worked, like a docile child, upon the coppers which were placed before him. One recreation was to write long and incoherent letters. In 1867 he was so much better that a doctor accompanied him to the Universal Exhibition, where several of his etchings were to be seen. A violent storm broke out and finally shattered his reason. He did not recover from the relapse. He believed himself to be Christ held captive by the Pharisees. There was not enough food in the world, and he would not wrong the poor by taking their sustenance. He refused to eat, and, on February 14, 1868, died of exhaustion brought on by starvation.

A few days later his body was laid in the cemetery of Charenton-Saint-Maurice. A large brass, engraved by Bracquemond, serves as his memorial. Upon it were drawn the tools of his art, and an adaptation of his own etching of the arms of Paris. No better symbolism could have been imagined for the resting-place of such a true Parisian.

III

Méryon's renown as an etcher rests chiefly upon his Paris set. With the exception of a few other subjects, his minor work is interesting only because it comes from his hand. When we examine the Paris set we find them notable for two separate qualities. Technically they represent the highest mastery an etcher can command over his materials; artistically they possess a mysterious atmosphere which few etchers have sufficient personal temperament to feel.

Mr. Ruskin once said that etching was a bewildering art. Méryon's proofs refute this extraordinary remark immediately. The etcher's needle is one of the most slippery of instruments, but Méryon was able to control it with unfailing exactitude. He was always sure of his hand whether it guided the needle or the graver. He knew exactly where to set his lines, and how to place them. Mr. Ruskin, in one of his books, speaks somewhat disrespectfully of the "Art of Scratch." In early impressions of Méryon's best plates there is not an unnecessary scratch, although his nervous restlessness spoilt the later states of some of his finest plates. *La Tour de l'Horloge*, a magnificent piece of drawing, was perfect as a composition until he broke it up with long shafts of streaming light. Although he had all the craftsman's passionate love for technique and the joy of owning complete command over his tools, yet Méryon never allowed technique and mere sleight of hand to overwhelm his art. A friend said that he was "the most downright honest fellow in the world." These words can be applied to his etchings, which are examples of true work, without the slightest affectation.

Even higher than his technical accomplishment was his poetical imagination, which enabled him to draw architecture in a manner no artist has rivalled. In his etchings of Paris the very stones seem to breathe. Paris is not a town, said D'Hérisson years ago; it is a living being, with moments of fury, folly, stupidity, enthusiasm, honesty, and purity. Méryon was not the first man to find this out. Balzac, a clear-headed student, refers to it in his "Histoire de

CHARLES MÉRYON

Treize." The streets of Paris, he wrote, have human qualities. Their physiognomy impresses us with ideas we cannot contend against; some streets provoke a sensation of nervous melancholy. In the words of Robert Louis Stevenson, "certain old houses demand to be haunted."

Identical feelings swept across Méryon's mystical temperament, and, being a rare artist, he was able to interpret them fully. He lived in the past, and for the past. The glories of the Second Empire had no attraction for him. Probably he detested it, more for the ravages of Baron Haussmann than for the bloodshed of the *coup d'état*. He was not an adherent to the Napoleonic cause. For him, the national banner still flew emblazoned with the lilies of France, and, in his existence, St. Louis was no dead saint, but a living reality.

Dr. Gachot said that Méryon was frequently absent-minded when in company. His dreams transported him to another age. In Mr. Wedmore's little book upon the etchings are a few lines which reveal at a glance Méryon's outlook towards modern life. Practically he was hardly cognisant of it. M. Jules Andrieu was introduced to him in the winter of 1860-61. Taking up an early impression of *Le Stryge*, Méryon said: "You can't tell why my comrades, who know their work better than I do, fail with the Tower of St. Jacques. It is because the modern square is the principal thing for them, and the Middle Age tower an accident. Even if they saw, as I see, an enemy behind each battlement and arms through each loophole; if they expected, as I do, to have the boiling oil and the molten lead poured down on them, they would do far finer things than I can do. For often I have to patch my plate so much that I ought indeed to be a tinker. My comrades are sensible fellows. They are never haunted by this fellow (*Le Stryge*). The monster is mine, and that of the men who built this Tower of St. Jacques. He means stupidity, cruelty, lust, hypocrisy, they have all met in that beast." On another occasion Méryon took his copy of an old illuminated drawing to M. Arnauld and M. de Montaiglon at the Louvre. The print represented Louis XI. surrounded by his court, receiving a presentation copy of a book. One of the officials complimented Méryon upon his skill, and also for the marvellous exactness with which he had reproduced the mediæval sentiment of the drawing. Méryon replied with a flood of explanation, which lasted over an hour. Naturally he could reproduce the feeling of such work. He had lived with these people. He knew all that was said, all that was done, by each of the personages. He knew their friendships, their hatreds, every detail of their lives.

"Nothing was more foolish than the story he told us," relates M. Anatole de Montaiglon. "But nothing was more explicit. It was clear and living, with a rough eloquence, full of sparkle, and always remarkably intelligent. We said nothing. To approve was to encourage ; to contradict was to exasperate."

In other words, Méryon was a visionary. So was Blake, who, in character and disposition, was of a similar type. His biographer, Gilchrist, specifically mentions the influence of "the spirit of the past," which enabled his dreaming eye to see palpable shapes from the phantom past. As a boy he had seen such crowds of angels that their wings bespangled every bough with stars, and this power of seeing visions strengthened with years. Blake made a careful distinction between ghosts and visionary beings. "Ghosts did not appear much to imaginative men, but only to common minds, who did not see the finer spirits. A ghost was a thing seen by the gross bodily eye ; a vision by the mental." Applied to Méryon, these words have much signification.

As Blake drew his visions upon his plates, so did Méryon. They were sketched in pencil above the *Pont-au-Change*. They are to be found in certain states of the *Collège Henri IV.*, and the *Rue de l'Ecole de Medecine*. In the small *Ministère de la Marine*, troops of aerial horsemen ride across the sky of the Place de la Concorde. Critics explain that these plates have been spoilt by their author's insanity. Was it always insanity? We accept visions at Patmos, but deny them at Paris. The opinion of mankind as to the supernatural is a shifting one. The visionary is generally called a fool, although often, in the phrase of M. de Montaiglon, he is "remarkably intelligent." The human race has always had a suspicion that some minds can read the future. One day we may awake to the discovery that some eyes can see the past possessing an additional sense only allotted to the rarest temperaments.

This palpable atmosphere of the past forms an essential part of all Méryon's etchings of Paris. Living alone he brooded over life in all its aspects, and noting only its darker aspects, was not pleased with the cosmic order. Had he lived a few years later he would probably have revisited New Caledonia in the company of so many other French dreamers as a convict Communist. He had been a philosopher from the beginning, and his sympathies had always been with the weak and downtrodden. At Akaroa he sketched a little mushroom, afterwards etched with the title of *Le Malingre Cryptogame*. Ephemeral, distorted, and puny, he said that it seemed entirely typical of the inclemency, and at the same time

CHARLES MÉRYON

the whimsicality of an incomplete and sickly creation. In this respect he differed from Blake, who wrote of another fragile plant :

“I am a watery weed,
And I am very small, and love to dwell in lowly vales;
So weak, the gilded butterfly scarce perches on my head.
Yet I am visited from heaven.”

Méryon could never have written the last sentence.

As historical documents Méryon's original etchings of Paris and Bourges have an exceeding value. It is difficult to re-create the Europe of a century ago. We can only do it with the aid of such men as Samuel Prout and other artists, who, like Turner, travelled across the Continent sketching every ruin or decayed timber gable which caught their fancy. Since those days the spirit of commerce has vulgarised the old world, particularly in its large towns. Old buildings have been restored or destroyed, almost an identical fate. An electrical generating station represents the materialistic energy of the twentieth century. There are many who can sigh, as Méryon sighed, for the time when the spirit of the age was reproduced in a façade at Amiens, or a spire at Antwerp. In the present resistless whirl even the gasometer is becoming picturesquely old-fashioned, and assuming a genteel air of antiquity. The few towns still enriched with the great work of wonderful craftsmen are desecrated by mobs of foreign tourists, who disturb the charm of ancient streets with an ignorant knowledge.

Méryon had a foreboding of the changes which were about to come, and he tried to preserve some remembrance of the things that were dear to him. Concerning Bourges, he wrote : “I found in the streets, on the outsides of the houses, most curious effects of construction, principally of a kind which is rapidly disappearing, because it is not counted of sufficient importance to be either restored or preserved.” It must have been with mingled feelings that he witnessed the inroads Baron Haussmann made into the rookeries of his cherished city. Had Méryon possessed good health, and received proper encouragement, Paris might now own an amazing portfolio of topographical prints, which would also be a miracle of art.

One has only to compare Méryon's work with that of Martial-Pothement, an industrious etcher who left over three hundred etchings of old Paris, to discover the difference between the interpretation of a genius and that of a clever mediocrity. Not once did Martial rise to the simple dignity of Méryon's best work. Never did he catch Méryon's atmosphere of mysterious suggestion, which is so subtly conveyed in the *Rue des Mauvais Garçons*, or *La Morgue*.

Méryon took few of the liberties with his subjects which a poetical landscape painter thinks necessary. He forced the colour in some of the etchings, making the buildings appear darker than they actually are. The name *Lutetia* refers to the whiteness of the houses, and Paris has not changed in this respect. His wonderful etching of the Morgue can be placed by the side of an interesting print, artistically valueless, published in 1848. The "chapelle ardente" of misfortune and crime (according to Charles Nodier), and the surrounding houses, are as Méryon drew them. One print has the expressionless exactitude of a photograph; the other has the sombre imagination of a grim line of poetry.

"I hope these drawings will fix your imagination on the things of the past," wrote Méryon to Baudelaire. This is the artist's message to those who are interested in his work. As to his character, each man must form his own opinion. We cannot tell how genius is formed, or why one should be gifted and not another, but some of its manifestations are explainable. Méryon's peculiar temperament was the result of his environment and his physical condition. In the ideal future, which Mr. H. G. Wells and M. Anatole France are so busily imagining for us, there appears to be no place for the weak or the unfit. They will not be allowed to exist. Happiness will be at the beck of all, suffering will be reduced to a minimum. Relieved from the necessity of toiling for bread, even the old will kick up their heels and skip like young lambs. The picture is an alluring one, but this ideal community will lack some things we find worth possessing. It will have no great poetry, no great music, no great art. In this grave world, the finest creative art is generally the fruit of personal pain and private grief. Its authors have paid for it in agony and neglect. Méryon's wonderful art, as with that of so many poets, painters, and musicians, was founded upon suffering. When death released him in the madhouse at Charenton, his soul joined those who, like him, had already found this life overflowing with bitterness. "Joy and gladness, these shall be their portion, and tears and sighing shall flee from them."

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

In this list B stands for the catalogue of M. Philippe Burty,
and w for that of Mr. Frederick Wedmore.

With the exception of the Paris set, which follows the
published sequence, the order is chronological.

EARLY WORK. 1849-1850

COPIES OF MASTERS

1. THE HOLY FACE B 1 w 78
This was Méryon's first etching, from a miniature after a painting by
Philippe de Champaigne. M. Burty wrote that he had seen a copy,
which is now in America.
2. THE COW AND THE YOUNG ASS B 2 w 63
After de Louthembourg. There are two states, the second being smaller,
with the signature, *C. M. d'après de Louthembourg.*
3. EWE AND TWO LAMBS B, page 34 w 62
Published on the same page as "South Sea Fishers," in "L'Artiste" for
December, 1861. Mr. Wedmore calls it a copy after A. Van de Velde,
but "L'Artiste" says it is after Adrien Van Ostade.
4. THE SHEEP AND THE FLIES B 5 w 64
5. THE THREE PIGS BEFORE A STABLE B 6 w 65
6. TWO HORSES B 7 w 66
These three prints are reversed copies from Karel du Jardin. Each one is
signed *C. M. d'après K. D. J.*
7. A SOLDIER (full face) B 3 w 67A
After Salvator Rosa.
8. A SOLDIER (in profile) w 67
After Salvator Rosa
9. A SHEPHERD B 4
After Stephano della Bella
10. A SHEPHERDESS w 67B

A LIST OF THE ETCHINGS OF CHARLES MERYON

11. THE GALLIOT OF JAN DE VYL AT ROTTERDAM B 12 W 72
 Three states : (i) before house on bank, and before initials, (ii) with initials, before the angles of copper plate rounded off, (iii) signed *C. M. d'après Zeeman*, with angles rounded.
12. FROM HAARLEM TO AMSTERDAM B 13 W 73
 Two states, the second having the angles of the plate rounded.
13. SOUTH SEA FISHERS B 14 W 75
 Two states : (i) signed *C. M. d'après Zeeman* ; (ii) as published in "L'Artiste" in 1861, with signature *Méryon* in full.
14. CALAIS TO FLUSHING B 15 W 74
 Two states : (i) angles of plate square, (ii) angles or plate rounded.
 These four preceding plates are reversed copies of Renier Zeeman's set entitled *Recueil de plusieurs navires et paysages faits d'après le naturel*, published about 1650.
15. A WATER-MILL NEAR SAINT DENIS B 10 W 70
16. THE RIVER SEINE, AND THE ANGLE DE MAIL AT PARIS B 11 W 71
17. ENTRANCE OF THE FAUBOURG SAINT MARCEAU AT PARIS B 9 W 69
18. THE PAVILION OF MADemoisELLE, AND A PART OF THE LOUVRE
 AT PARIS B 8 W 68
 These etchings were done after those by Renier Zeeman, published at Amsterdam by Clément de Jonghe about 1650, entitled *Vues de Paris et de ses environs*. These plates, particularly the last, suggested to Méryon the idea of his own Paris set. They are signed *C. M.*, or *C. Méryon après Zeeman*.
19. LE PONT-AU-CHANGE, ABOUT 1784 B 20 W 28
 To the left, above the houses, the Tower or St. Jacques. M. Burty mentions a trial proof, before the sky, and three states : (i) before the rope, (ii) with the rope, but before lettering, (iii) as published. Mr. Wedmore mentions two, (i) before letters, rare, (ii) as published. A trial proof was sold in 1860 at a sale for 14 francs.

ORIGINAL WORK. THE PARIS SET. 1851-1854

20. EAUX-FORTES SUR PARIS, PAR C. MERYON, MDCCCLII B 31 W 1
 The cover for the Paris set. Printed on grey paper, and representing a block of limestone from the Montmartre quarries. One state only.
21. "A REINIER, DIT ZEEMAN, PEINTRE ET EAU-FORTIER" B 32 W 2
 Forty-two lines of verse, forming a dedication to the painter whose works had inspired Méryon to commence his etchings of old Paris. One state only.
22. OLD GATEWAY OF THE PALAIS DE JUSTICE B 33 W 3
 Frontispiece to the set, with an inscription on the banneret, *Eaux-fortes sur Paris par Méryon*. Burty has three states : (i) before publication line, on same plate as "Tombeau de Molière," (ii) before letters, which is Wedmore's first state, (iii) as published, Wedmore's second state.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

23. "QU'ÂME PURE ROUGISSE" B 34 W 4
Verses on Paris, beginning with this line.
24. ARMS SYMBOLICAL OF THE CITY OF PARIS B 35 W 5
Trial proofs before letters, and then publication state.
25. "FLUCTUAT NEC MERGITUR" B 36 W 6
A variation of the arms of the city. M. Burty says that Méryon did not obtain permission to publish this etching, which seemed to hint at the terrorism of the Empire. A woodcut, with variation, appeared in the *Gazette des Beaux-Arts*, 1864, and was repeated on a *Paris Guide* published in 1867.
26. LE STRYGE B 37 W 7
The tower is St. Jacques, the distant hill, Montmartre. Four states: (i) with initials *C. M.*, (ii) with the verse, in Gothic letters,
"Insatiable Vampire, l'éternelle Luxure
Sur la Grande Cité convoite sa pâture."
(iii) the verse omitted, (iv) printer's address added. Wedmore's first state is Burty's second.
27. LE PETIT PONT B 38 W 8
"The towers of Notre Dame are much too high, regard being had to their real dimensions and the laws of perspective."—Burty. There are four states: (i) before any lettering, (ii) *C.M.* in upper right corner, (iii) with title, *publié par l'artiste*, and printer's name and address, (iv) with title in capitals, date 1850, and the number 2. M. Burty makes five states, inserting after (ii) the same state with omitted dry-point marks. Wedmore's first state agrees with the second mentioned here.
28. L'ARCHE DU PONT NOTRE DAME B 39 W 9
The first of the set, having been commenced by Méryon in 1850. Three states: (i) "with cross-hatching on the underside of arch," mentioned by M. Burty only, (ii) artist's name and address with date; this is Wedmore's first state. (iii) printer's name and address added, also initials *C. M.* Mr. Wedmore mentions a state with *C. M.* alone. Méryon at first used a mechanical appliance in making the sketch, but the results were useless. "A photograph neither ought," said he, "nor can enable an artist to dispense with a drawing. It can only aid him, while he works by assurance and confirmation, by suggesting to him the general character of the actuality which he has studied, and often by discovering to him minor details which he had overlooked. But it can never replace studies with the pencil."
29. LA GALERIE DE NOTRE DAME B 40 W 10
The following states: (i) In the left corner *C. Méryon del. sculp.*, 1853, in the right, *Imp. Rue N^e St.-Etienne-du-Mont, 26* (M. Burty chronicles an earlier state, which he numbers as the first), (ii) address omitted, monogram, title, *La Galerie N.D.*, and five jackdaws added, (iii) printer's name and address added, and number "4." The view from this window is described by Victor Hugo in "Notre Dame de Paris," the chapter being that entitled "Paris à vol d'oiseau."

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

30. "LA RUE DES MAUVAIS GARÇONS" B 41 W 11
 Formed the tail-piece to the first part of the set. Three states :
 (i) before letters, (ii) with artist's name and address, (iii) with verses added.
31. LA TOUR DE L'HORLOGE B 42 W 12
 The Palais de Justice stretching along the Quai des Orfèvres, the bridge being the Pont-au-Change. M. Burty quotes a state in which the dry-point work in the sky is incomplete. Then follow (i) the completed plate before letters, (ii) initials *C. M.* added, (iii) title and address of printer, (iv) title in capitals. There were several changes in this plate, for Méryon broke up the composition by making long beams of light strike across the plate, the river front being, in his opinion, "too uniformly dark and devoid of interest." He also modified the bridge, and removed some of the shops of the Pont Neuf. The bell in this tower gave the second signal for the massacre of St. Bartholomew.
32. (*Frontispiece*) TOURELLE, RUE DE LA TIXÉRANDERIE B 43 W 13
 This tourelle, built at the angle of the Rue du Coq, was demolished in 1851. Three states : (i) before letters, (ii) with initials *C. M.*, Wedmore's first state, (iii) with title, printer's address, and the number 6.
33. SAINT-ETIENNE-DU-MONT B 44 W 14
 The portico of the church as seen between the Collège du Montaigu (now demolished) and the Panthéon. The plate was much altered in its details. M. Burty chronicles four states, Mr. Wedmore five : (i) with initials *C. M.*, (ii, iii) different actions of the workmen on the scaffolding, (iv) title on the stones of the Panthéon (this is M. Burty's third state), (v) the words added, *l'ancien Collège de Montaigu*, also printer's name and address.
34. LA POMPE NOTRE DAME. 1852 B 45 W 15
 (i) Artist's name and address with date, 1852, in pure etching, the lettering reversed, (ii) lettering re-engraved, and plate touched up with the burin, this state not mentioned by Mr. Wedmore, (iii) title added with printer's name and address, (iv) title in capitals with number 8, (v) *C. M.* instead of *C. Méryon*. "His pleasure in constructive work, however humble, is shown by his close and careful following of the woodwork in its darkest and furthest recesses. His fame would be assured if it rested only on the rendering of the labour of men's hands, from the fretted roof of the cathedral to the intricate timbers of the engine-house."
35. LA PETITE POMPE B 46 W 16
 Frontispiece to the second part of the Paris set. "The only issued state has Méryon's name and address, and is very rare."—Wedmore. In the catalogue of the Burlington Fine Arts Club it is called the tail-piece to the second part of the set, which appears inaccurate. Some trial proofs in existence.
36. LE PONT NEUF B 47 W 17
 M. Burty indicates several states which appear to be trial proofs. (i) With names of artist and printer, (ii) with eight verses (this is Mr. Wedmore's first state), (iii) verses omitted, (iv) a chimney omitted and the houses lowered, (v) title in capitals, printer's name and address, initials *C. M.*,

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

date 1850, and the figure 9. Mr. Hamerton writes of this plate: "When Méryon comes to the rounding of the far-projecting cornice where the gleam of sunshine falls, he follows every reflection with an indescribable pleasure and care. The wonder is how the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion, and fail at the very moment of fruition."

37. LE PONT-AU-CHANGE B 48 W 18
 On the right is the Palais de Justice. Méryon made many alterations on this plate. The first published state seems to be that with the balloon *Speranza*, (ii) a number of small balloons added (this may have been a later state), (iii) all balloons omitted, and a crescent moon added with many birds. There is another state with a balloon named *Vasco de Gama*. M. Burty differentiates eight states and Wedmore four. "Méryon had the idea that, at the close of day, eagles and other birds of prey were let loose from the Tuileries, whose threatening flight carried trouble in the peaceful minds of the citizens, and recalled to them the triumph of the *coup d'état* of 1851."—Burty.
38. L'ESPÉRANCE B 49 W 19
 A set of verses to accompany *Le Pont-au-Change*.
39. LA MORGUE B 50 W 20
 M. Burty mentions two trial proofs. There are five states: (i) before any letters, (ii) artist's name and address and date, (iii) lettering across the faces of the houses, which Méryon considered had a secret signification in harmony with the subject; the title added, (iv) address of printer added, (v) *Imagerie religieuse*, *exportation* added to inscription across the houses.
40. L'HÔTELLERIE DE LA MORT B 51 W 21
 Eight verses to accompany the last plate.
 "Venez, voyez, passants!
 À ses pauvres enfants
 En mère charitable,
 La Ville de Paris
 Donne en tous temps gratis,
 Et le lit et la table."
41. L'ABSIDE DE NOTRE DAME DE PARIS B 52 W 22
 The "noble basilique" from the Pont de la Tournelle, on the left the Pont-aux-Choux and the Hôtel Dieu. M. Burty mentions two existing trial proofs. Six states: (i) before any letters, (ii) artist's name and address, (iii) date removed, (iv) title inserted, (v) title in small capitals with date, (vi) Méryon's name added, with number 12.
42. "O FIN DÉGUSTATEUR DE TOUT MORCEAU GOTHIQUE"
 These verses, written upon a few early proofs of the "Abside," appear to exist on a small separate plate, signed and dated. Not catalogued by Burty and Wedmore.
43. LE TOMBEAU DE MOLIÈRE B 53 W 23
 Tailpiece to the set. One state only, with Méryon's name and address.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

ORIGINAL WORK. 1851-1859

44. DOORWAY TO AN OLD HOUSE AT BOURGES. B 57 W 33
Etched in 1851, and additional work added in 1864. This plate is exceedingly rare. Two states.
45. LA RUE DES TOILES, BOURGES. 1853 B 58 W 35
Méryon wrote to M. Burty: "All the upper portions of the houses are true to nature; the lower parts had, however, been so disfigured by modern restorations, that I obtained from other quarters of the town details which would best accord with the upper stories." Five states: (i) artist's name and address, (ii) these, together with a dog, omitted, (iii) a young soldier and a woman added, (iv) title added, (v) printer's name added.
46. ANCIENNE HABITATION Â BOURGES B 59 W 34
It was said that this house was built by a musician who had made his fortune. The pillar at the angle is in the shape of a flageolet. Three states: (i) before the initials *C. M.* (not mentioned by Mr. Wedmore), (ii) *C. M.* added, (iii) title added for the *Gazette des Beaux-Arts*.
47. BOOK PLATE OR ADDRESS CARD FOR M. ROCHOUX B 54 W 47
Printed in red and black. M. Rochoux was a printseller who appreciated Méryon's work. The two figures represent the two rivers, the Seine and the Marne. At the back is the Palais de Justice, beneath, the statue of Henri IV. on the Pont Neuf. Three states: (i) a lamp under the arch, (ii) a boat replaces the lamp, (iii) "the cables knotted at the lower angles."—Burty.
48. ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS Â ATHÈNES B 16 W 32
This etching forms the frontispiece to the Count L. de Laborde's "Athènes aux xv., xvi. et xvii. siècles." Paris, 1854. Poor Méryon's name is spelt wrongly in each instance in this book, where the etching is described as being after an engraving by le Roy. The Choraic Monument of Lysicrates now stands detached. Méryon had sketched it during his voyage, and M. Burty states that he was also indebted to a photograph. There are two states, the first being before letters. The plate is exceedingly rare.
49. L'ATTELAGE
Twenty-six lines of verse, beginning "Un cheval se trainait triste et tête baissée," dated 1856. Exhibited at the Grolier Club. Not catalogued by Burty or Wedmore.

COPIES. 1853-1859

50. PLAN OF THE BATTLE OF SINOPE B 21 W 79
Coloured in water-colour.
51. LA SALLE DES PAS PERDUS B 17 W 76
After Androuet Ducerceau, the architect of the Pont Neuf. Méryon copied the original plate, for which he had much admiration, in 1855. M. Burty notices three states: (i) before the inscription, (ii) with the inscription, and plate reduced in size, (iii) with the inscription and the printer's name and address, the copper having been cut below marginal line at bottom. The first Wedmore state includes the inscription.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

52. LE PONT NEUF ET LA SAMARITAINE VUS AU-DESSOUS DE LA PREMIÈRE
 ARCHE DU PONT-AU-CHANGE B 19 W 29
 The arch in the foreground is that of the Pont-au-Change. "Between the houses which line the Quai de la Mégisserie and the monument of the Samaritaine, is seen the angle of the Gallery d'Apollon, with the Pavilion of Charles IX."—Burty. "This plate and that of the Pont-au-Change were worked by Méryon after drawings by Nicolle, but at an interval of five years; this belonging to 1855, while the Pont-au-Change is dated 1850."—Catalogue of Burlington Fine Arts Club. The origin of the title of "La Samaritaine" is not generally known. On the elevation of the pumping-station which supplied the Tuileries and the Louvre with water, facing the bridge, was a sculptured group of Jesus receiving water from the Woman of Samaria; hence *la Samaritaine*. There was also a chiming clock, "a very rare dyall of several motions," according to John Evelyn. Burty mentions three states: (i) delicate sky, (ii) before lettering, marginal line completed, (iii) with inscription.
53. CHENONCEAU B 18 W 77
 Reduced from a plate by Ducerceau, for a book published in 1856.
54. CHENONCEAU W 77A
 Another view of the castle.
55. A VIEW OF THE CITY OF SAN FRANCISCO B 22 W 80
 This large plate (measuring 39 in. by 9½ in.) was a source of great trouble to Méryon, who engraved it from five photographs for two bankers, at the price of 1200 francs. M. Burty says that it hastened the course of his mental disease.
56. THE RUINS OF THE CHÂTEAU OF PIERREFONDS B 23 W 81
 After a sketch from nature by Viollet le Duc, the architect. Etched by Méryon during his first residence at Charenton. Burty catalogues two states.

ORIGINAL WORK. 1860-1866

57. TOURELLE, RUE DE L'ÉCOLE DE MÉDECINE, 22, PARIS. 1861 B 55 W 24
 In this house Marat was assassinated by Charlotte Corday, and in the earlier states there is a symbolical representation of Truth, Justice and Innocence. Mr. Wedmore mentions four states, M. Burty seven. Mr. Wedmore's first state contains the title and legend, (ii) these are altered and the symbolical figures disappear, (iii) rays of light cross the sky, and two birds are added, (iv) the words *Gazette des Beaux-Arts* added. This is M. Burty's seventh state.
58. RUE DES CHANTRES. 1862 B 56 W 25
 This plate was destroyed after one hundred impressions. A print was hung in the Salon of 1863, but attracted no attention. M. Burty mentions four states, Mr. Wedmore two: (i) before title, (ii) with title, date, and printseller's address. There is a curious mistake in Mr. Wedmore's description of this print, as he says the spire belongs to the Sainte Chapelle. It is that which surmounts the leaden roof of Notre Dame, for the Rue de Chantres runs in a northerly direction from the church to the Quai-aux-Flours. At a corner of the ancient street lived Héloïse and her uncle, the Canon Fulbert. The house which stood in Abelard's day has long since vanished.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

59. COLLÈGE HENRI IV. (Two). 1864 B 83 w 58
 There are several states of this magnificent panoramic view, taken from the top of the Panthéon. In the last state Méryon engraved initials on some of the houses, "memorials of his friendships and his loves. Thus we have P. S., *i.e.*, Philippon and Salicis, two of his most intimate friends, for the first of whom he worked this plate in 1864. Also D. N., the initials of one of the ugly girls of whom poor Méryon fancied himself at different times desperately enamoured." Burty gives four states, Wedmore five. States i-iii (Burty and Wedmore) contain a fantastic background, which was replaced by houses.
60. BAIN FROID, CHEVRIER, DIT DE L'ÉCOLE. 1864 B 84 w 27
 There are two states, the first being before letters.
61. LE MINISTÈRE DE LA MARINE. 1865 B 82 w 26
 Burty gives three states: (i) before sabre on ground, (ii) with monogram C. M., (iii) with title.
62. LE PILOTE DE TONGA B 60 w 36
 A prose description of the pilot, with a border. The second state contains the printer's address.
63. LE MALINGRE CRYPTOGAME B 61 w 37
 A mushroom which Méryon saw at Akaroa. Burty mentions three states, Wedmore two, the last having title.
64. HEAD OF A NEW HOLLAND DOG B 62 w 38
65. VOYAGE DE LA CORVETTE "LE RHIN"—NOUVELLE ZÉLANDE. GRENIERS INDIGÈNES ET HABITATIONS À AKAROA. 1845 B 63 w 39
 Four states. The plate was etched in 1860, and a proof exhibited at the Salon of 1865.
66. GRAND CASE INDIGÈNE SUR LE CHEMIN DE BALLORDE À POËPO. 1845 B 64 w 40
 Four states mentioned by M. Burty.
67. OCÉANIE—PÊCHE AUX PALMES. 1845 B 65 w 41
 Four states mentioned by Burty.
68. PÊCHE À LA SEINE B 66 w 42
 Three states given by Burty. An impression of the third state (with one boat) was exhibited at the Salon of 1864.
69. A COVER FOR THE NEW ZEALAND ETCHINGS B 67 w 46
 Burty gives four states, but Wedmore gives two, the first being before letters.
70. ÉTAT DE LA PETITE COLONIE FRANÇAISE D'AKAROA. VERS 1845 B 68 w 43
 Trial proofs and published states.
71. PRÉ-VOLANT DES ILES MULGRAVES, OCÉANIE B 69 w 45
72. LA CHAUMIÈRE DU COLON w 44
 Trial proof, first state before letters, then with title as published.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

73. PETIT PRINCE DITO B 70 W 59
Unintelligible verse with a slight figure.
74. REBUS—LA VENDETTA. 1863 B 77 W 55
An anvil on a block, with a woman washing the letter D in a tub.
75. A REBUS W 56
Two coast views, a coffin, and a horn. Mr. Wedmore says the subject is De Morny.
76. A REBUS—BÉRANGER B 78 W 57
A bird and a table, with verses.
77. DESIGN FOR THE FRAME FOR A PRINTER'S PORTRAIT B 79 W 54
A large number of varying states.
78. VERSES TO M. EUGÈNE BLÉRY B 71 W 48
Sixteen lines commencing "A vous, Bléry, mon Maître."
79. VERSES TO M. EUGÈNE BLÉRY W 48A
The same verses on a smaller plate.
80. LA LOI LUNAIRE B 72 W 49
A mad arrangement of coffin-shaped boxes, in which mankind, according to Méryon, should sleep upright.
81. LA LOI LUNAIRE B 73 W 50
With a single coffin, instead of two.
82. LA LOI SOLAIRE. 1865 B 74 W 51
On one of these prints Méryon wrote "mais l'eau froide, glacée, que j'ai oubliée," a trace of his morbid dislike of water.
- 83-84. IDEAS TO PREVENT THE FORGING OF BANKNOTES B 75-76 W 52-53
85. FRONTISPIECE FOR A CATALOGUE BY ARNAULDET OF THE WORKS OF THOMAS DE LEU, THE ENGRAVER B 80 W 61
The lettering was not done by Méryon.

WORK PARTLY ORIGINAL, BUT BASED ON MATERIAL SUPPLIED BY OTHERS. 1860-1866

86. RUE PIROUETTE, AUX HALLES B 24 W 30
This charming plate was etched after a drawing by Laurence, as Méryon could no longer stand the annoyance of working in the streets. We are told that the original drawing was a very bad one, and that the animation is entirely Méryon's. There are five states: (i) before lettering (rare), (ii) *C. M. et L.* on chimney, with the title, *Rue Pirouette*, 1860, and inscription on wall (twenty impressions only were struck off), (iii) artist's and printer's names added, inscription on wall altered, (iv) title in full, and *C. M. et L.* omitted, (v) inscription on wall again altered and "Laurence et Méryon" added to left-hand wall.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

87. PASSERELLE DU PONT-AU-CHANGE, APRÈS L'INCENDIE DE 1621 B 27 W 84
 From a drawing belonging to M. Bonnardot. M. Burty mentions six states: (i-iv) before title, (v) printed with title in italics for the *Gazette des Beaux-Arts*, which appeared in November 1860, (vi) title in small capitals, as published. Wedmore's first and second states correspond to Burty's fourth and fifth.
88. PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{ME} SIÈCLE B 28 W 31
 After a drawing belonging to M. Bonnardot. Three states: (i) with Méryon's name on an advertising board, with date, (ii) *Au cana* omitted on this board, (iii) the whole inscription on this board omitted, and in its place, *Au repu. Le sobre resta. Poissons fr.* "This plate afforded to Méryon's friends one of the most convincing proofs of his unfortunate malady. . . . Méryon pretended that the towers of Notre Dame, and the chimneys of the houses, had been effaced in the original drawing by evil-disposed persons, and he insisted on placing them in his etching."—Burty.
- COPIES. 1860-1866
89. PRESENTATION TO LOUIS XI. OF THE WORK "VALÈRE MAXIME" BY ITS
 PRINTER. 1475 B 25 W 82
 Facsimile of a miniature belonging to Méryon's friend, M. Niel, Librarian to the Minister of the Interior. M. Delisle, Librarian of the National Library, was of opinion that the miniature after which the etching was made does not represent the presentation of the book to Louis XI. Burty mentions two states, and vaguely writes, "the monogram *C. M.* constitutes the mark of a fourth state."
90. CHEVET DE ST. MARTIN-SUR-RENELLE B 26 W 83
 After Langlois, a Norman architect. Two states. The second state has at the head of the plate the words *Mémoires de la Société de Antiquaires de Normandie*.
91. LE GRAND CHÂTELET À PARIS B 29 W 85
 After a drawing attributed to Nicolle, but the date is also said to be 1780. The plate was destroyed after 100 impressions. Burty's first state seems to be a trial proof; his second state, before letters, is Wedmore's first state; final state, with lettering as published. After one hundred impressions the plate was destroyed.
92. VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE B 30 W 60
 Etched after a picture by Zeeman in the Louvre, and completed just before Méryon went to Charenton for the second time. A commission from the French Government. Two states, the first being before letters. This etching appears to have been included by Burty twice, Nos. 30 and 81.
93. PORTRAIT OF MÉRYON B 85
 No copy is known to exist.
94. PORTRAIT OF M. DECOURTIVE B 86
95. PORTRAIT OF M. EUGÈNE BLÉRY B 87
 After Buttera. No copy known.

A LIST OF THE ETCHINGS OF CHARLES MÉRYON

- | | |
|--|--------------|
| 96. PORTRAIT OF M. CASIMIR LECOMTE
After Gustave Boulanger. Two states, the first being before the inscription. | B 88 W 86 |
| 97. PORTRAIT OF EVARISTE BOULAY-PATY
After David d'Angers. Three states. | B 89 W 87 |
| 98. PORTRAIT OF FRANÇOIS VIÈTE
Two states. | B 90 W 88 |
| 99. PORTRAIT OF PIERRE NIVELLE, BISHOP OF LUÇON, 1584-1600
After a print of the period. Etched on tin. | B 91 W 89 |
| 100. PORTRAIT OF AGRIPPA D'AUBIGNÉ
After a lithograph. | B 92 W 90 |
| 101. PORTRAIT OF JEAN BESLEY
After J. Isaac. Three states. | B 93 W 91 |
| 102. PORTRAIT OF RENÉ DE BURDIGALE
After Crispin de Pas. Three states. | B 94 W 92 |
| 103. PORTRAIT OF ARMAND GUÉRAUD
After a photograph. | B 95 W 95 |
| 104. PORTRAIT OF LOUIS JACQUES MARIE BIZEUL
After a photograph. Four states given by Burty. | B 96 W 93 |
| 105. PORTRAIT OF BENJAMIN FILLON
After a photograph. Two states given by Burty. | B 97 W 94 |

ILLUSTRATIONS



THE COW AND THE YOUNG ASS

AFTER DE LOUTHERBOURG



EWE AND TWO LAMBS



THE GALLIOT OF JAN DE VYL OF ROTTERDAM

AFTER ZEEMAN



FROM HAARLEM TO AMSTERDAM

AFTER ZEEMAN



SOUTH SEA FISHERS

AFTER ZEEMAN



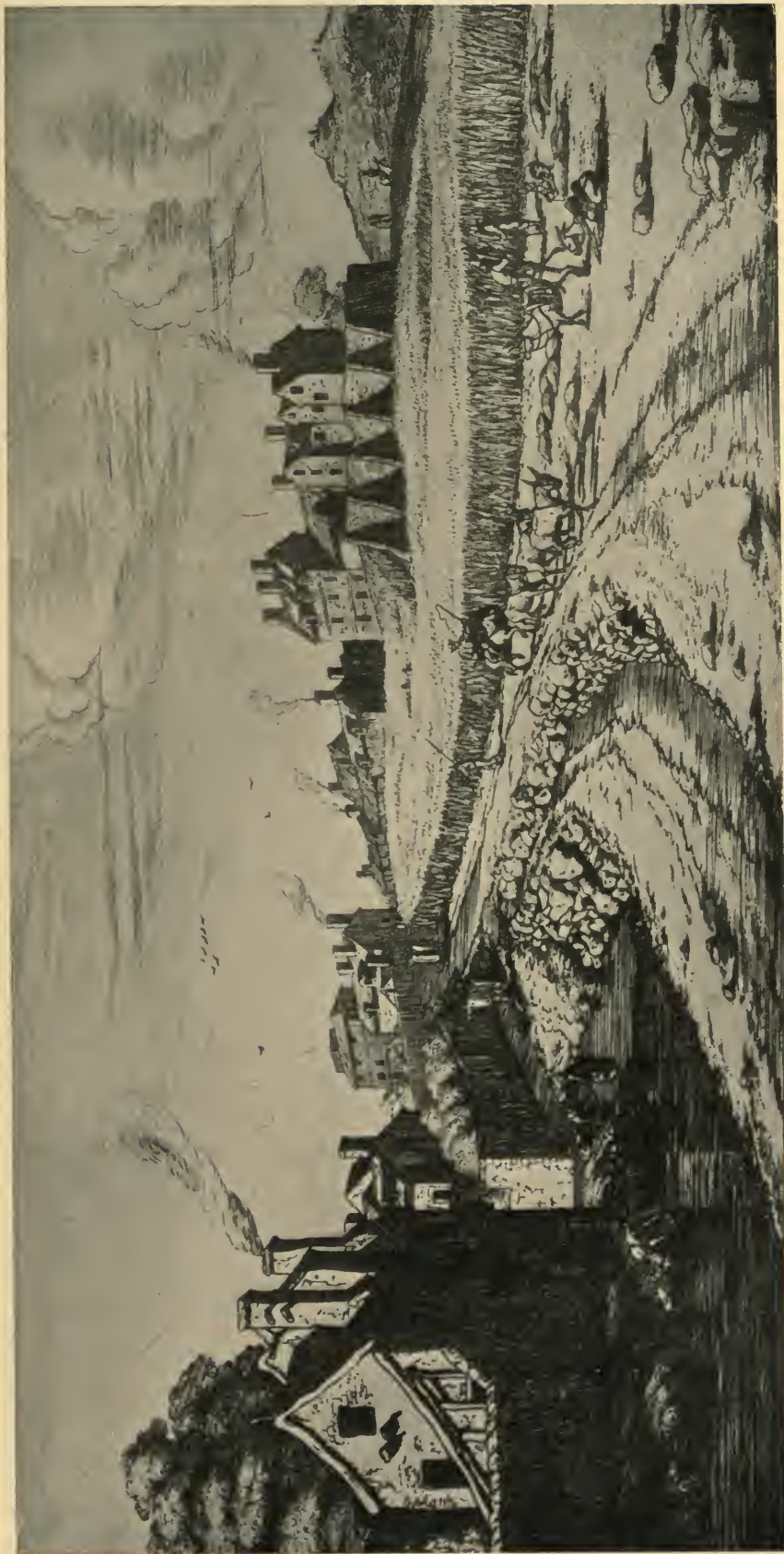
CALAIS TO FLUSHING

AFTER ZEEMAN



A WATER MILL NEAR ST. DENIS

AFTER ZEEMAN



AFTER ZEEMAN

ENTRANCE TO THE FAUBOURG
ST. MARCEAU AT PARIS



AFTER ZEEMAN

THE PAVILION OF MADEMOISELLE AND A PART OF THE LOUVRE AT PARIS, 1650





OLD GATEWAY OF THE
PALAIS DE JUSTICE



ARMS SYMBOLICAL OF THE CITY OF PARIS



Insatiable vampire à cornelle Curare
Sur la Grande Cité convoile sa piture.

LE STRYGE



LE PETIT PONT.



L'ARCH DU PONT NOTRE DAME



LA GALERIE DE NOTRE DAME



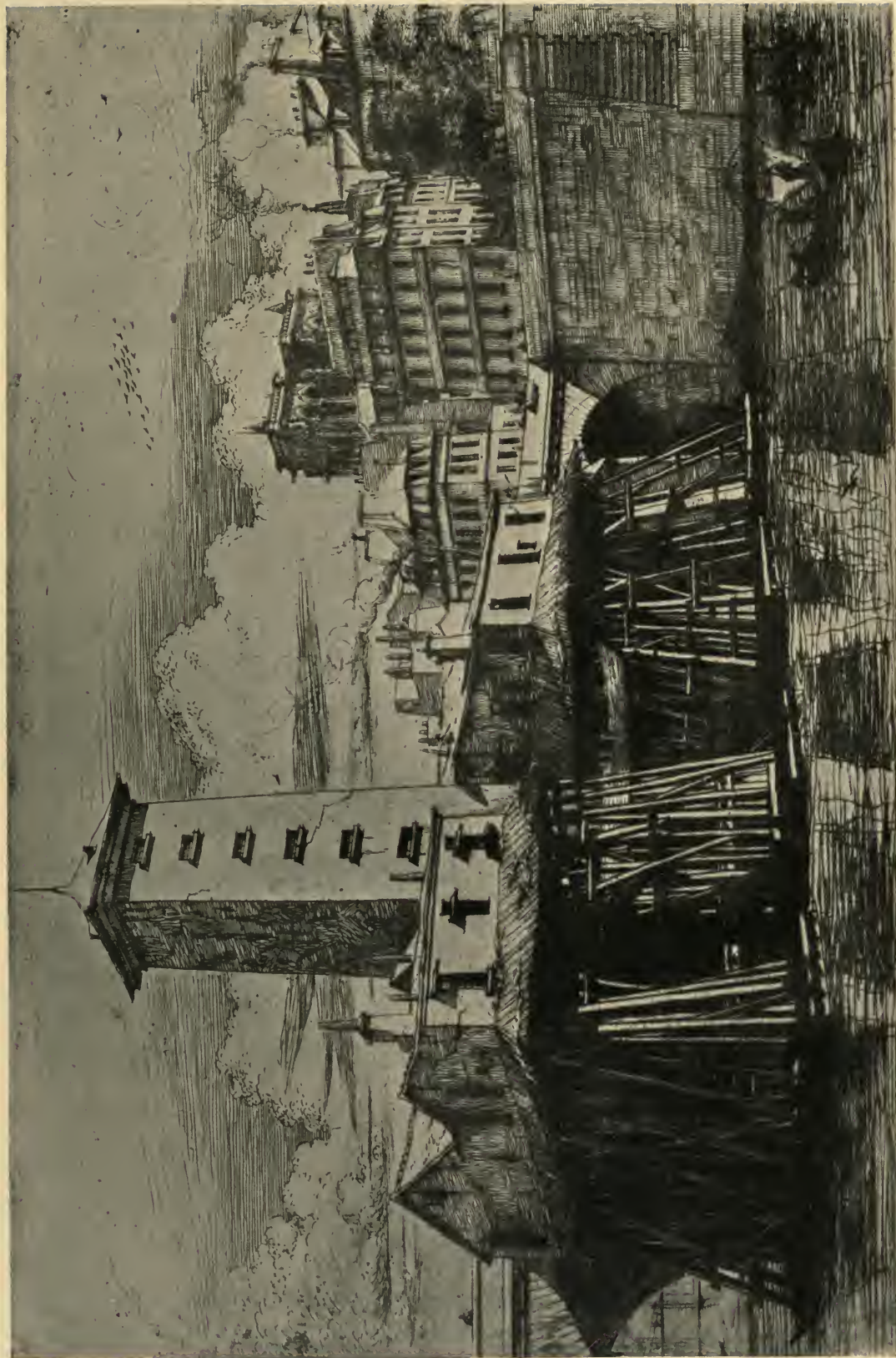
LA RUE DES MAUVAIS GARÇONS



LA TOUR DE L'HORLOGE

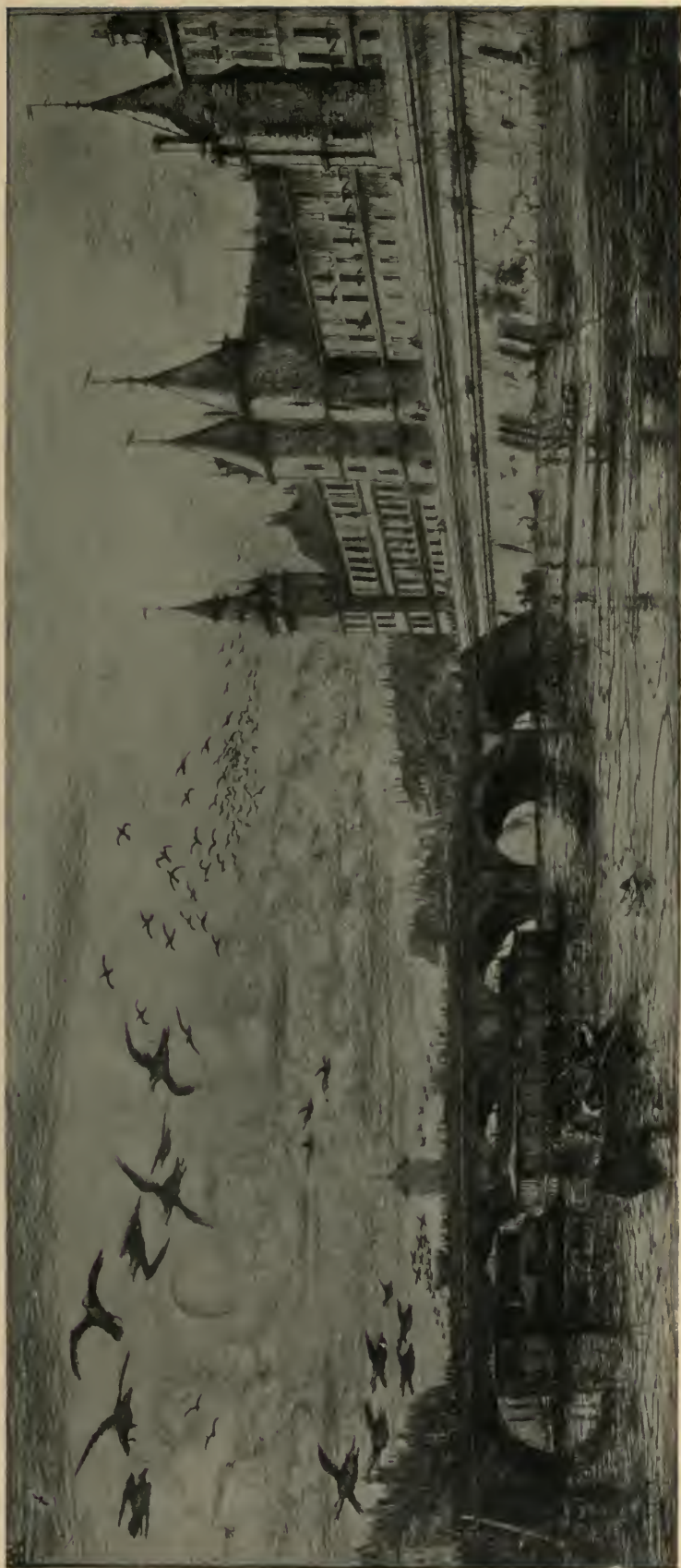


SAINT-ÉTIENNE-DU-MONT

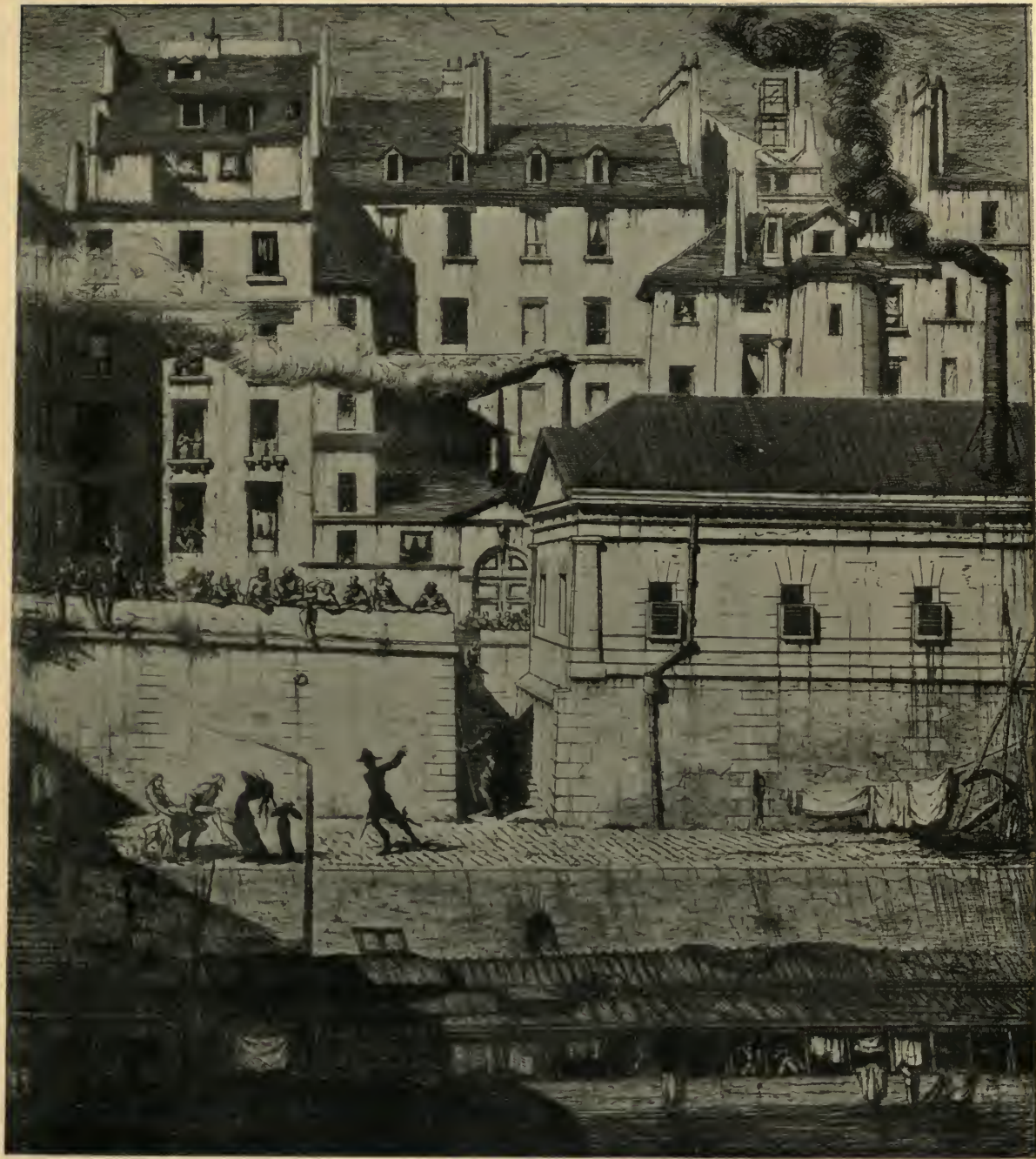




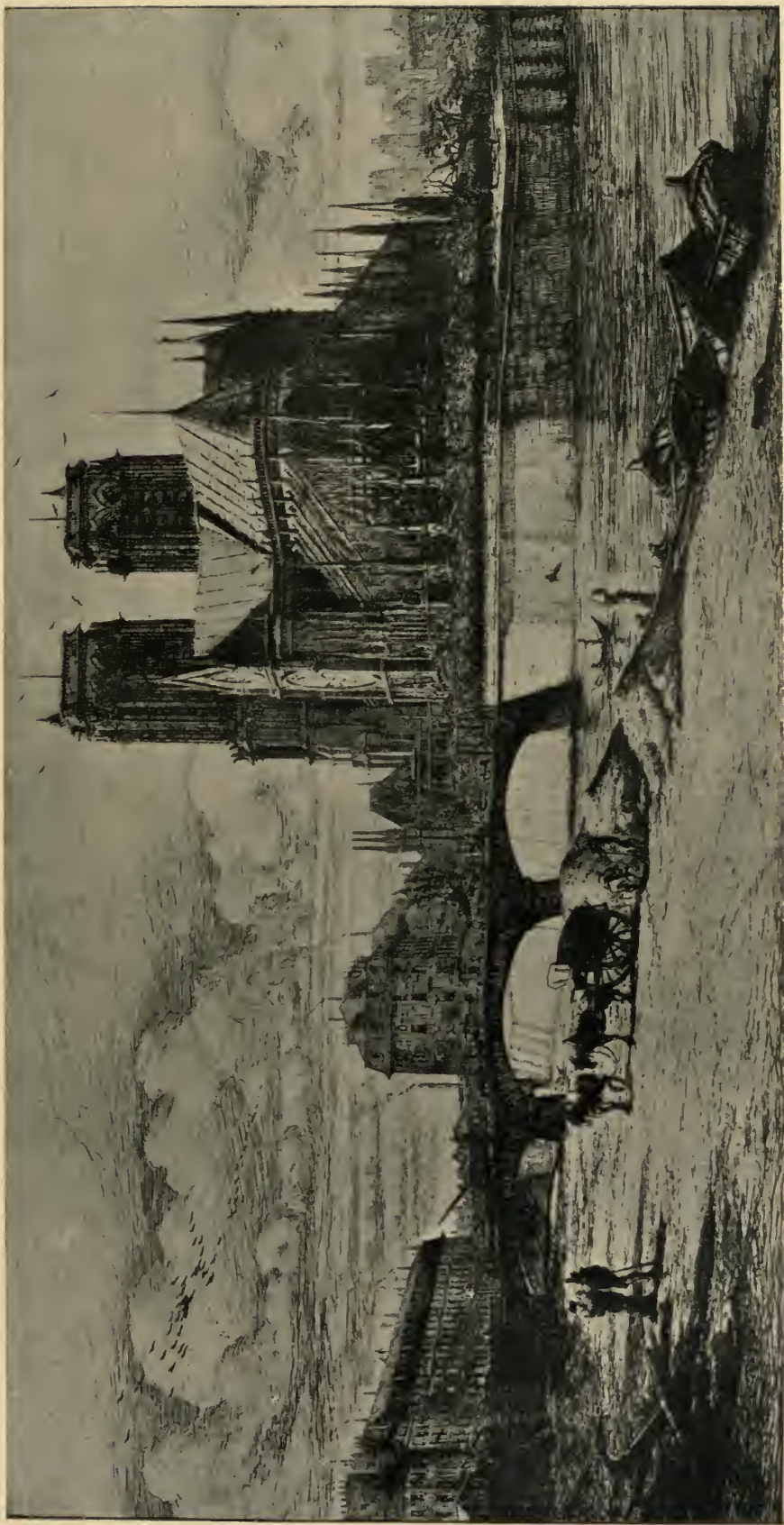
LE PONT NEUF



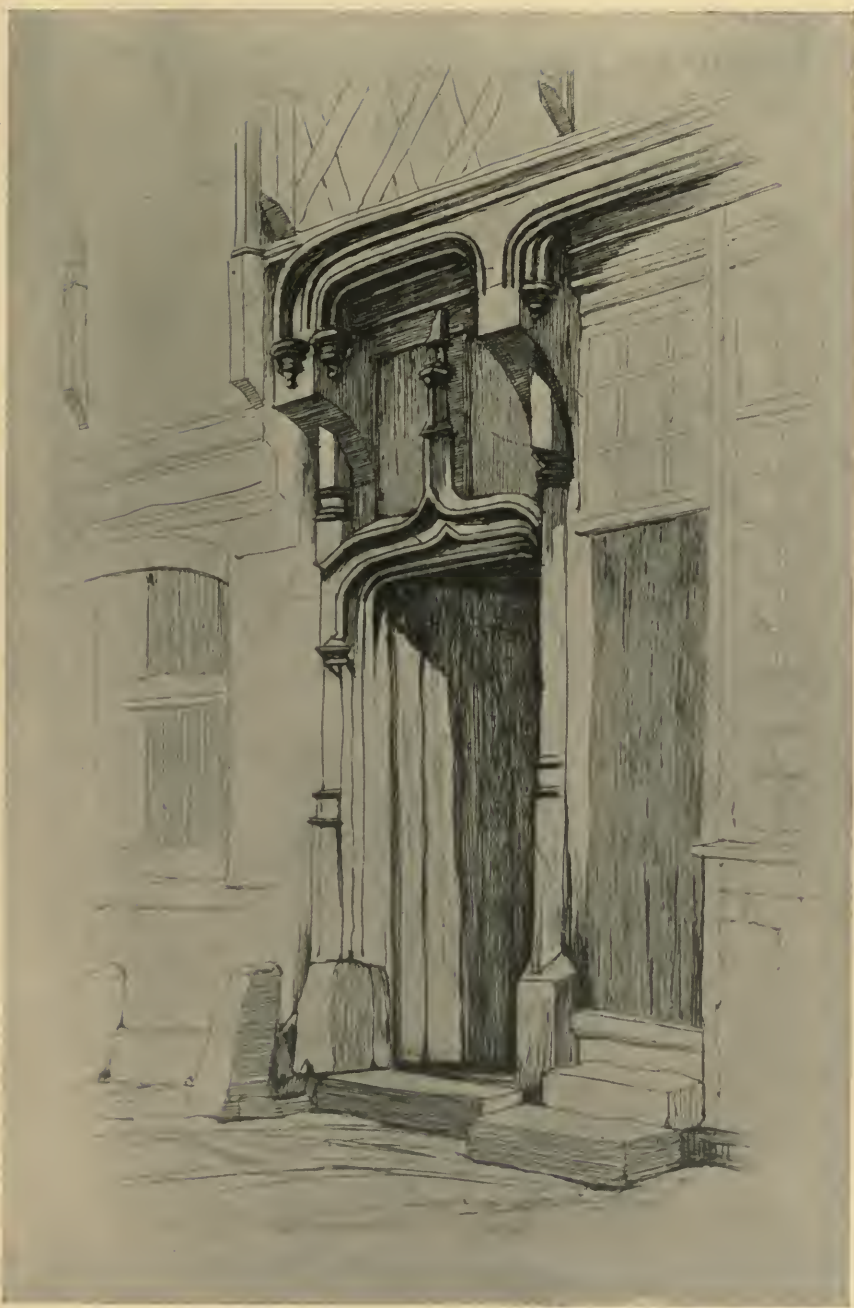
LE PONT-AU-CHANGE



LA MORGUE



L'ABSIDE DE NOTRE DAME DE PARIS



DOORWAY TO AN OLD HOUSE AT BOURGES



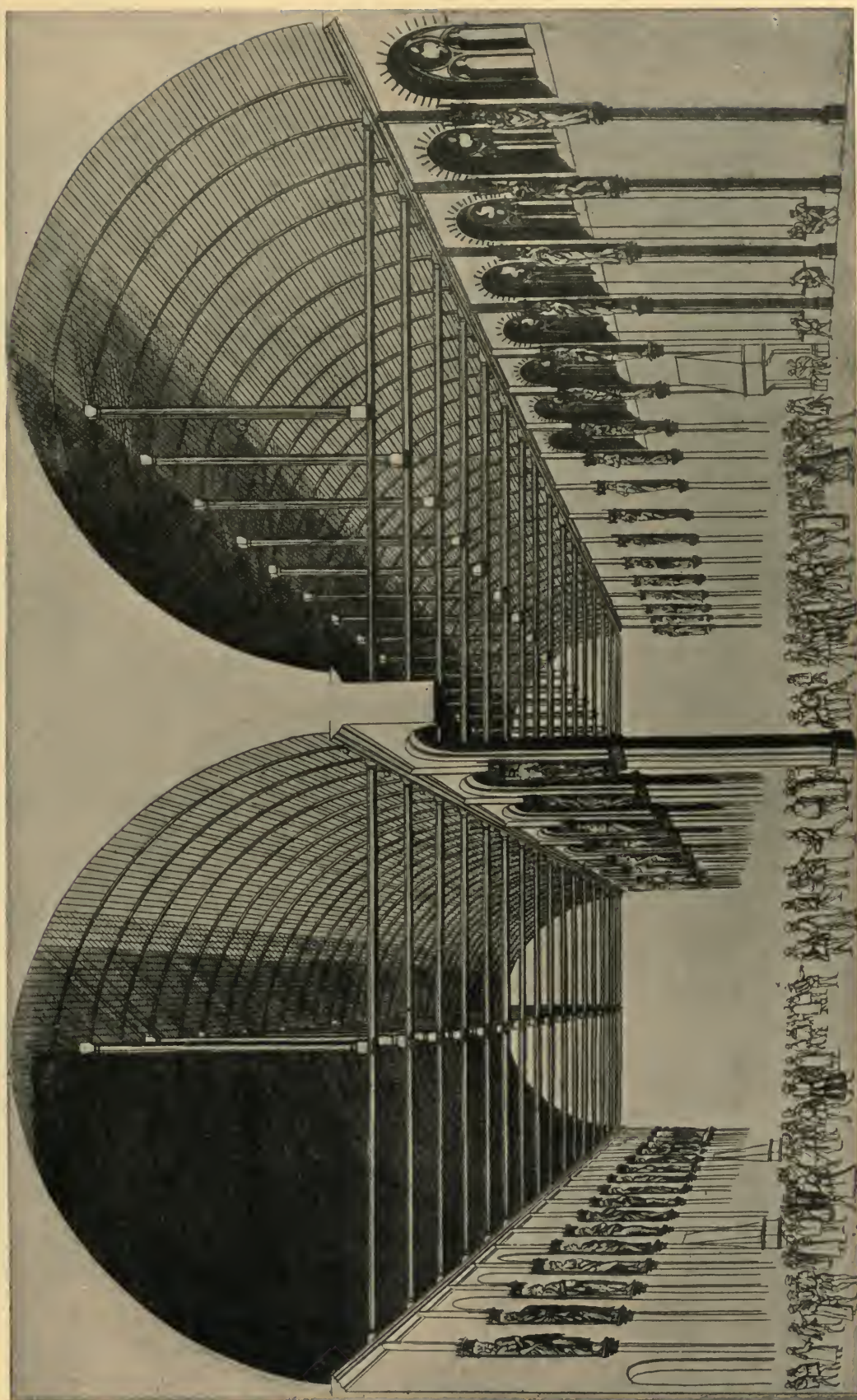
LA RUE DES TOILES, BOURGES, 1853

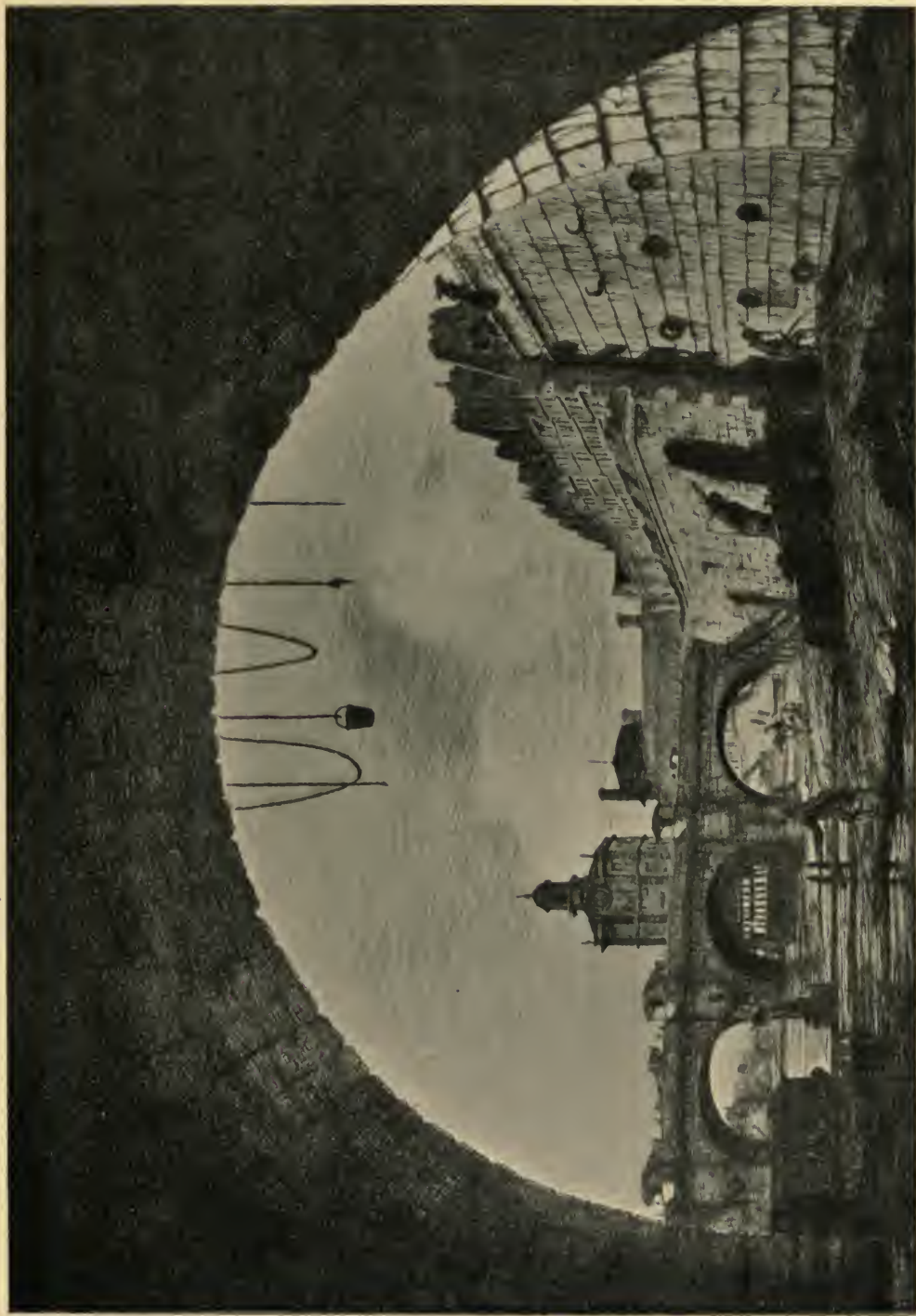


ANCIENNE HABITATION À BOURGES (THE MUSICIAN'S HOUSE)



ENTRANCE TO THE CONVENT OF THE FRENCH CAPUCINES,
AT ATHENS





AFTER NICOLLE

LA PONT NEUF ET LA SAMARITAINE,
VUS AU-DESSOUS DE LA PREMIÈRE ARCHE DU PONT-AU-CHANGE



THE RUINS OF THE CHÂTEAU OF PIERREFONDS

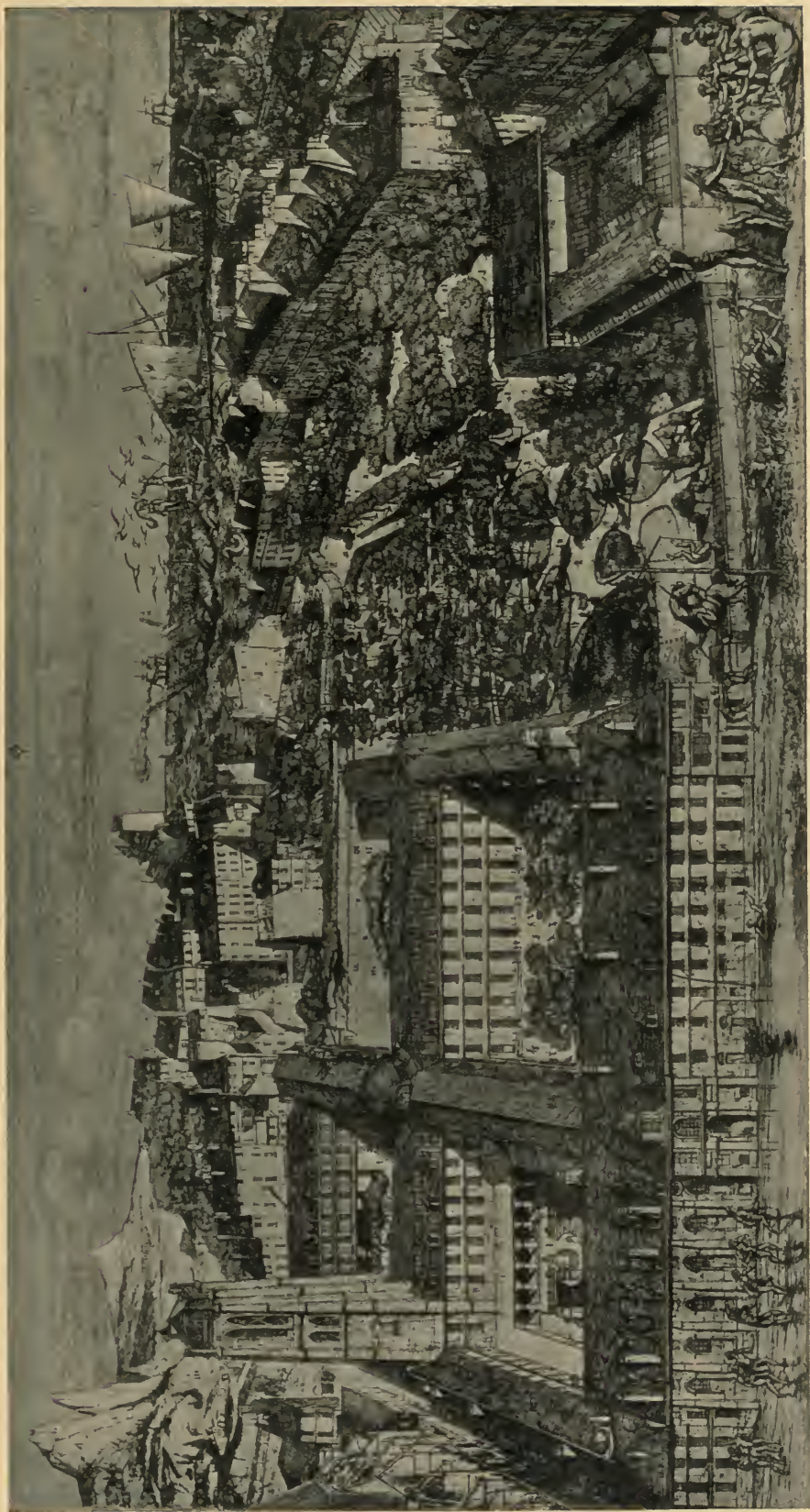
AFTER A SKETCH BY VIOLET LE DUC



TOURELLE, RUE DE L'ECOLE DE MÉDECINE, 22, PARIS 1861

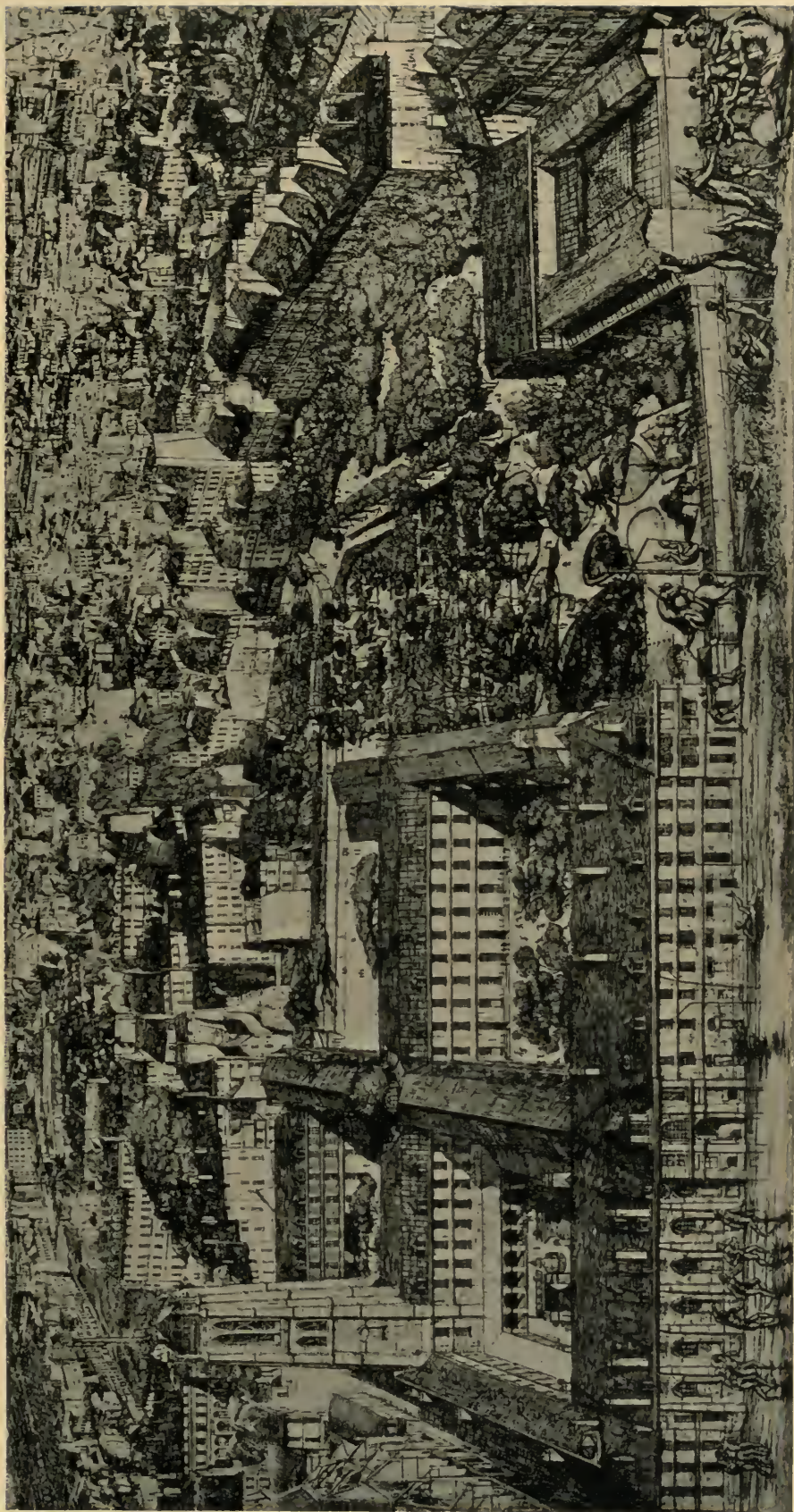


RUE DES CHANTRES, 1862



(FIRST STATE, SHOWING THE FANTASTIC MARINE BACKGROUND)

COLLÈGE HENRI IV.



(LAST STATE, WITH COMPLETE BACKGROUND)

COLLÈGE HENRI IV.



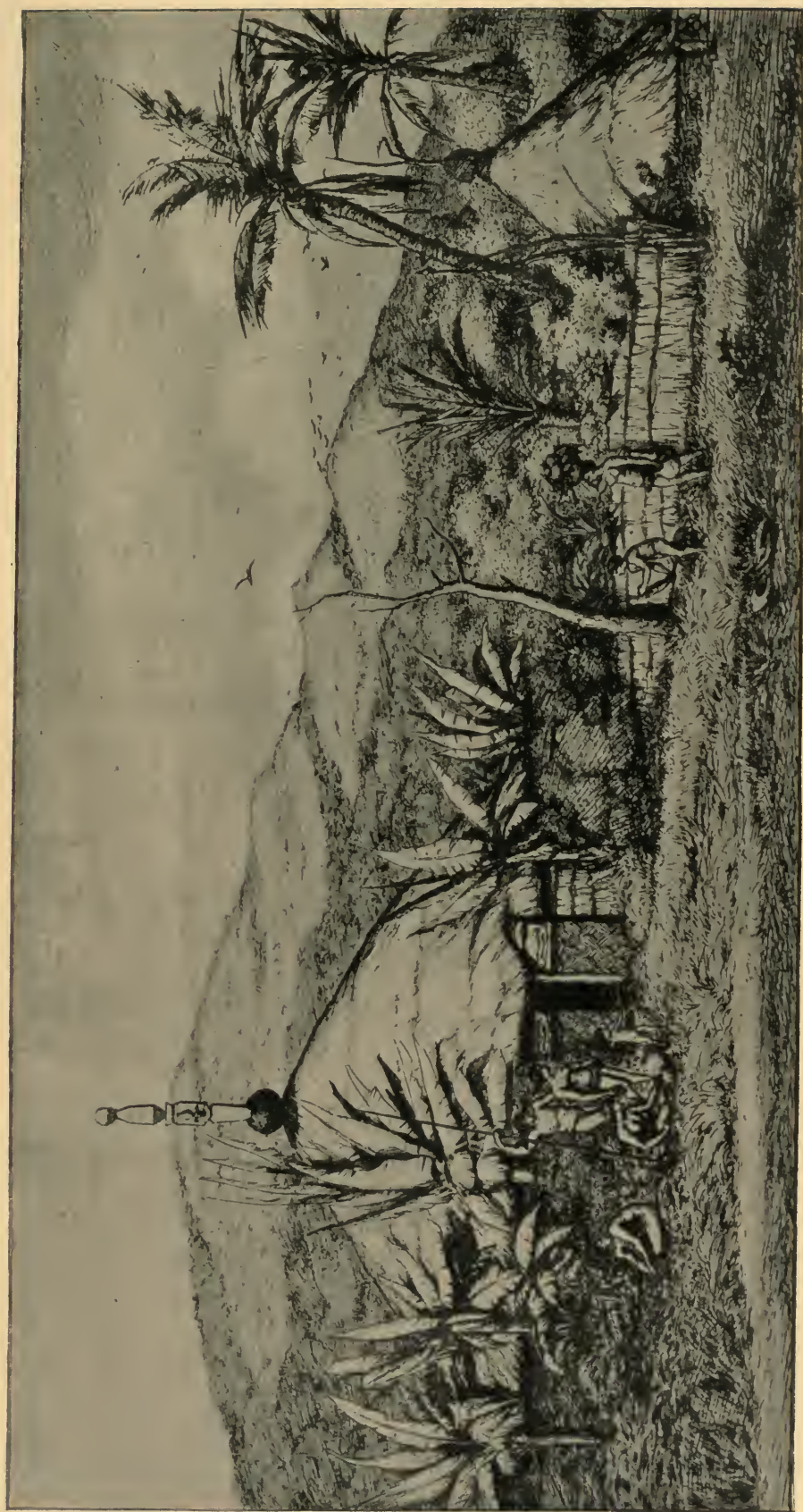
BAIN FROID CHEVRIER, DIT DE L'ÉCOLE, 1864



LE MINISTÈRE DE LA MARINE. 1865



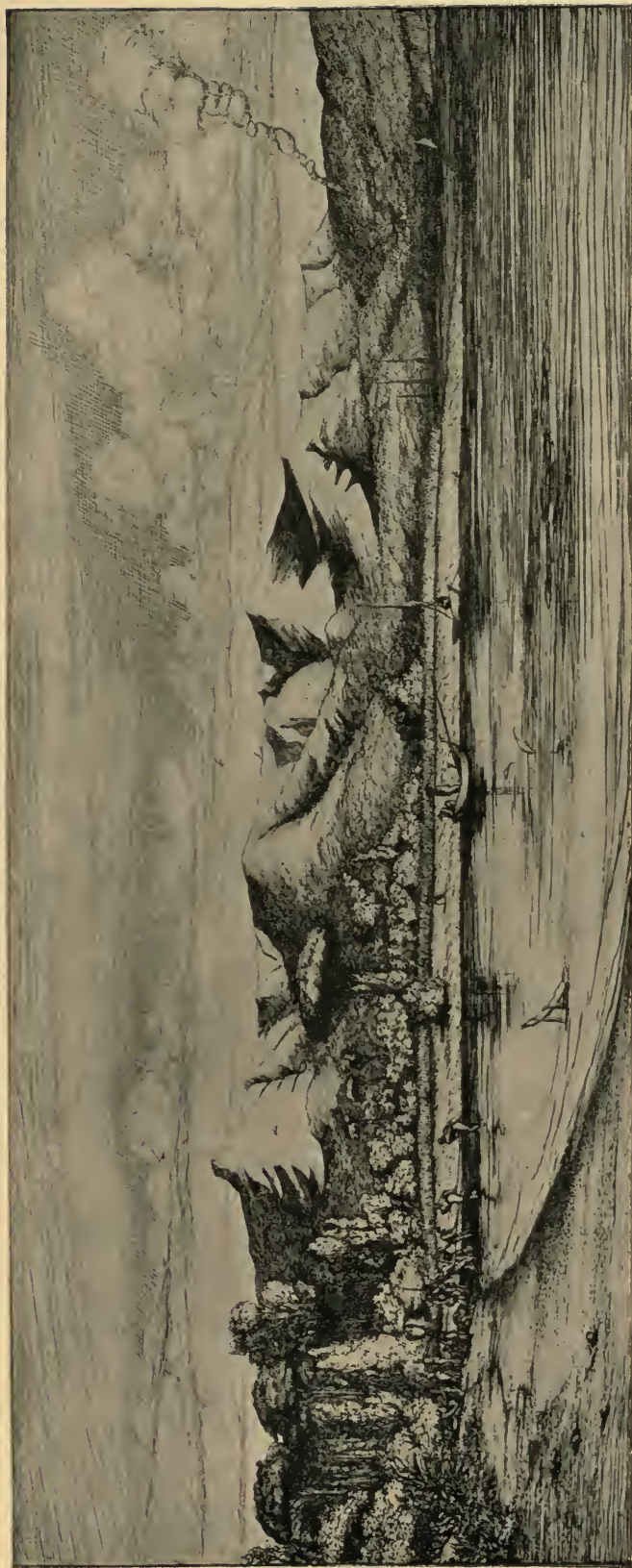
NEW ZEALAND. NATIVE BARNs AND HUTS AT AKAROA, 1845



NEW CALEDONIA. A NATIVE HUT ON THE ROAD FROM BALLORDE TO POËPO, 1845



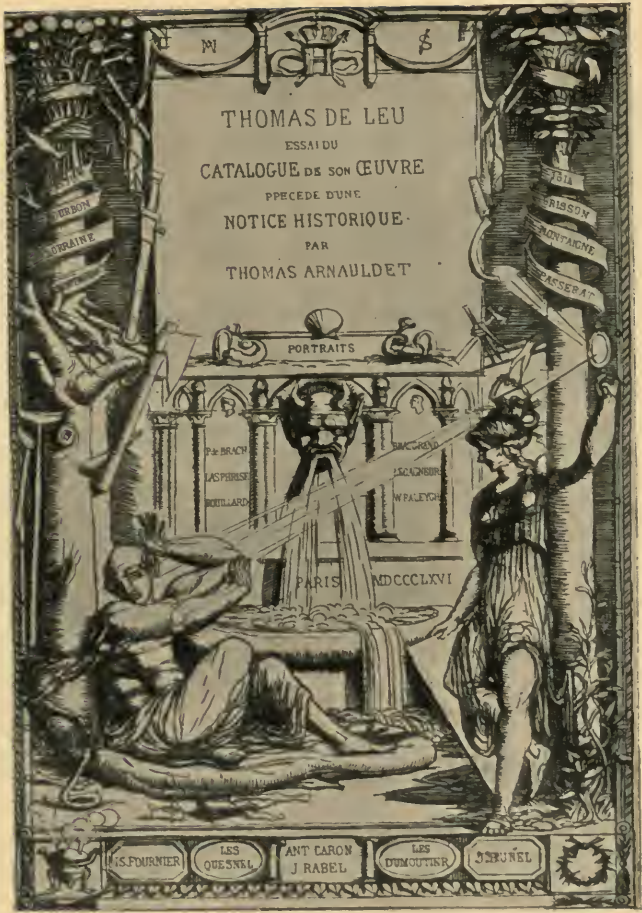
OCEANIA "PÊCHE AUX PALMES."



NEW ZEALAND, NEAR BANKS PENINSULA.
CHARBONNIER'S POINT, AKAROA. "PÊCHE
À LA SEINE," 1845



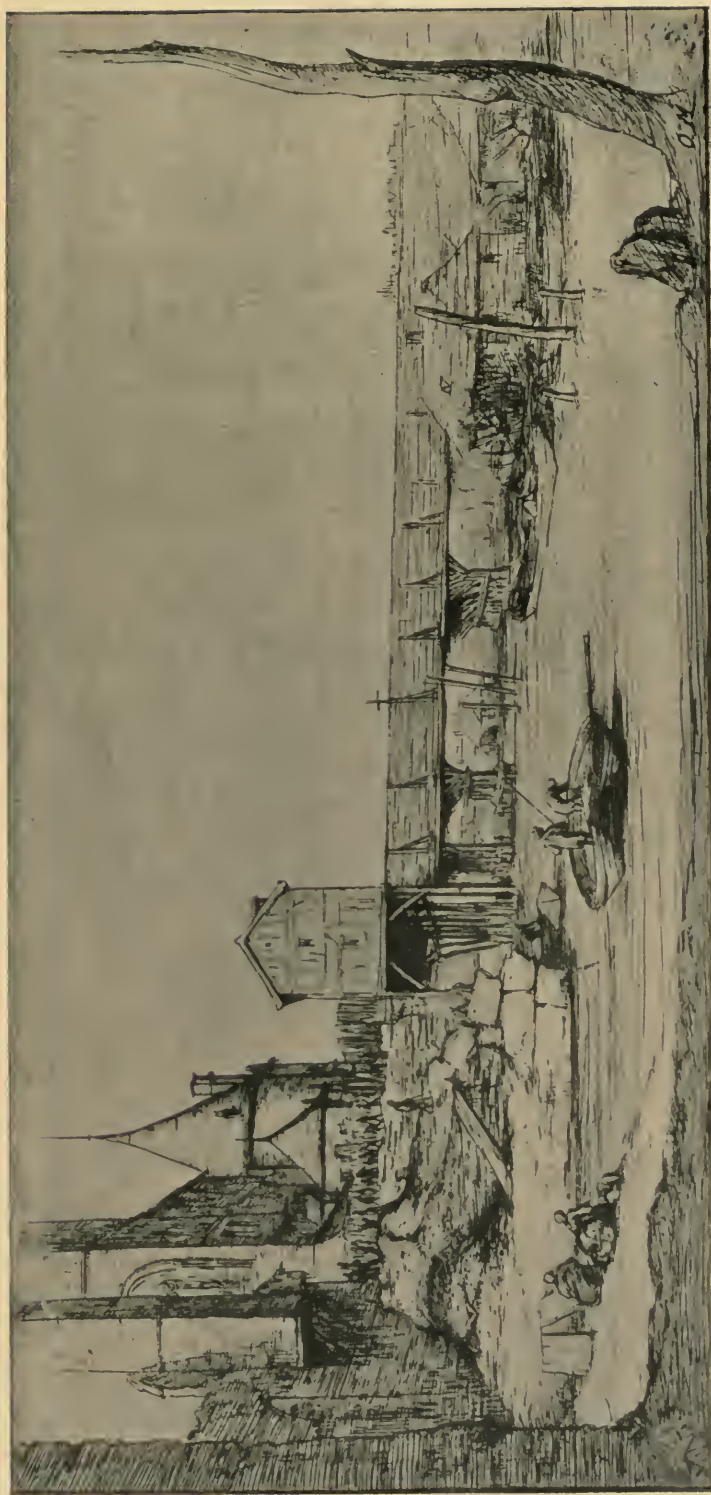
PRÉ-VOLANT DES ILES MULGRAVES,
OCÉANIE



FRONTISPIECE FOR A CATALOGUE
BY ARNAULDET OF THE WORKS OF
THOMAS DE LEU, THE ENGRAVER



RUE PIROUETTE, AUX HALLES



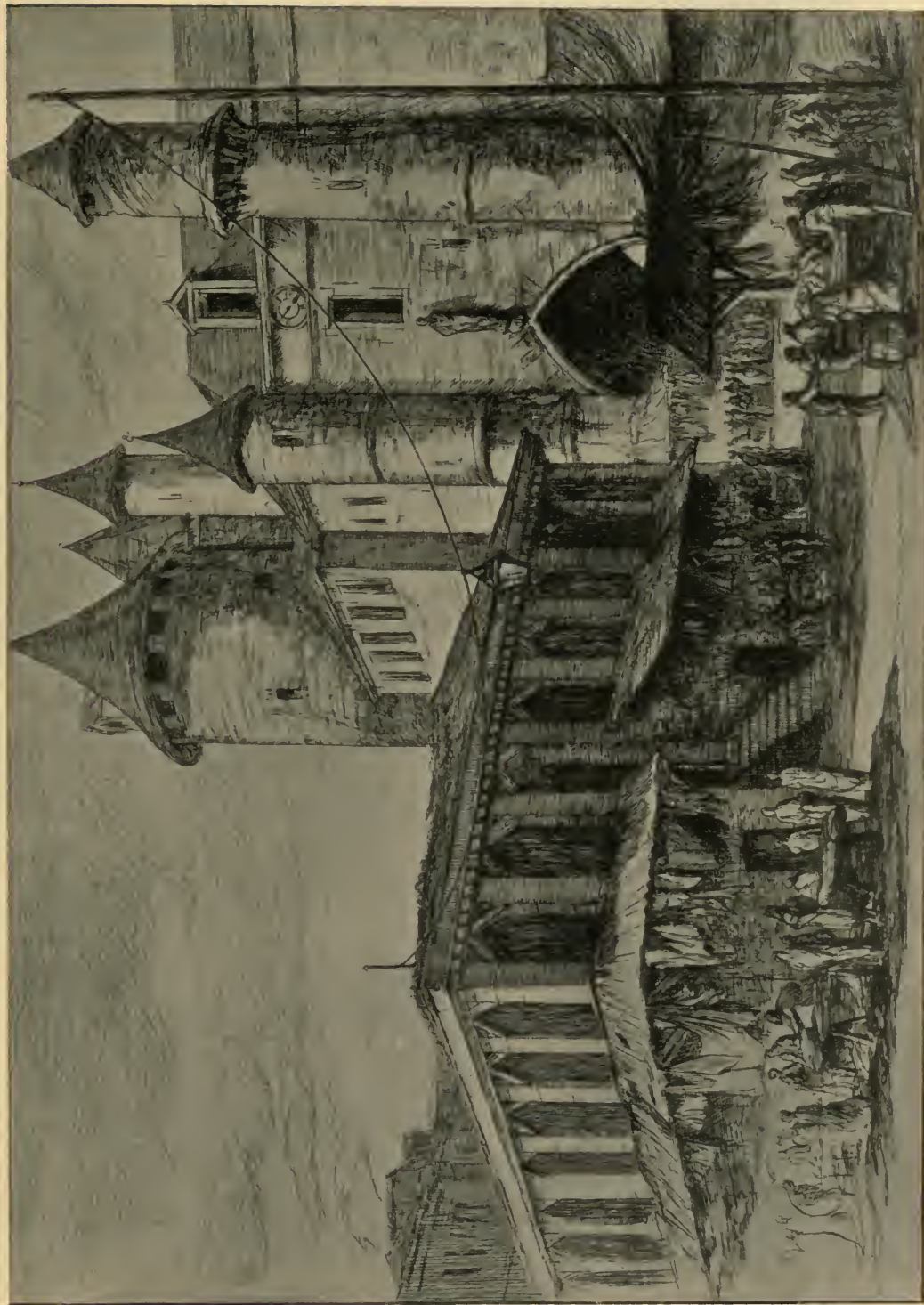
FROM A CONTEMPORARY DRAWING

PASSERELLE DU PONT-AU-CHANGE, APRÈS L'INCENDIE DE 1621



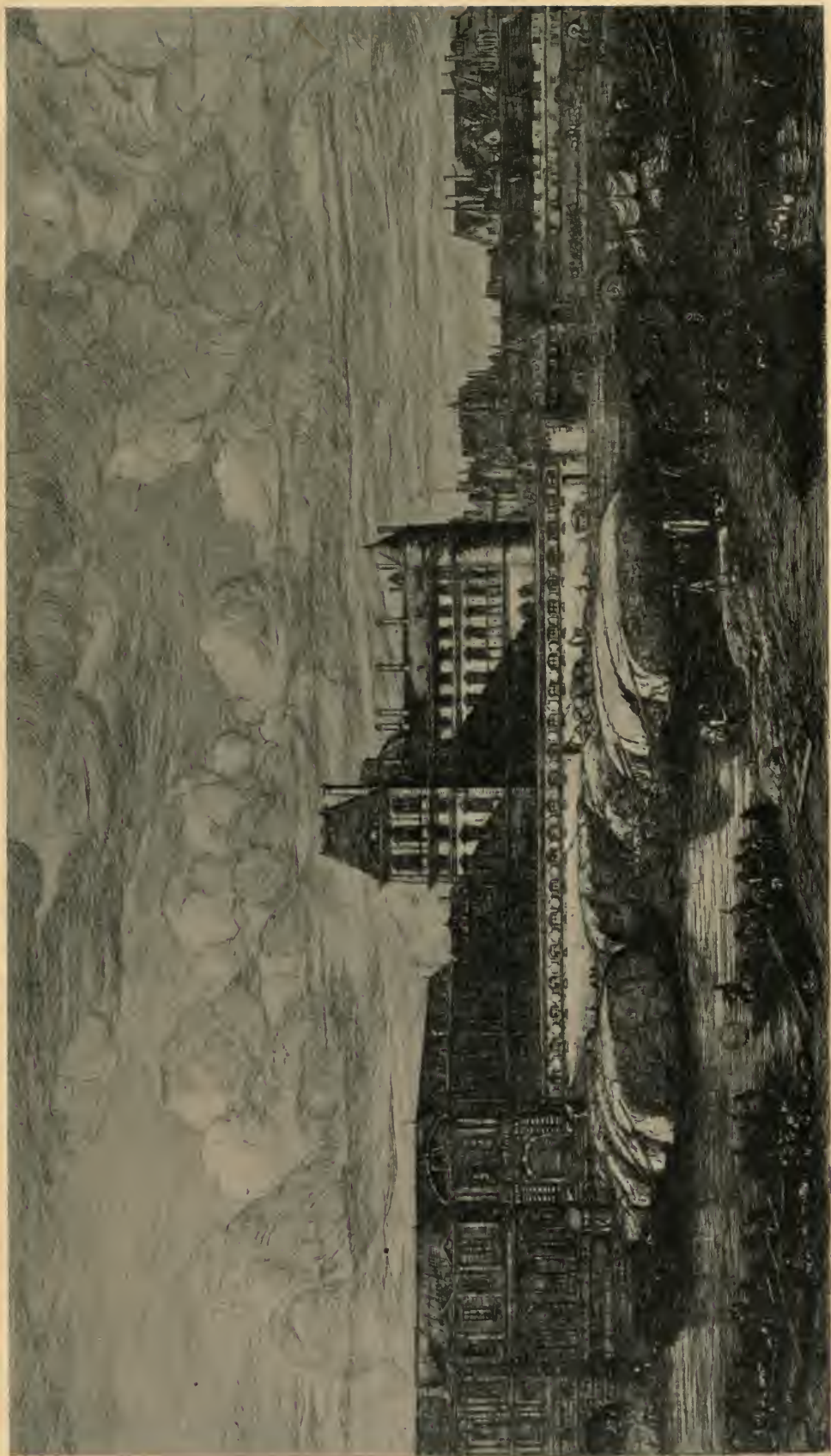
BASED UPON A CONTEMPORARY DRAWING

PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{ME} SIÈCLE



LE GRAND CHÂTELET, PARIS

AFTER A DRAWING ATTRIBUTED TO NICOLLE



AFTER A PAINTING BY ZEEMAN

VUE DE LA L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE, 1651

